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7days

A week in photography

Photography's diversity comes from the fact that we're all inspired to pick up a camera by different things. Often it's a secondary hobby used in tandem with our main passion. Mine is travel. I doff my hat to those photographers who find inspiration in the familiar sights that surround them every day, but it's the unfamiliar that inspires me. Nothing stimulates my creative juices like finding myself in a foreign country, exploring a different culture. Doing it with a camera in my hand is, for me, about as good as life gets.

Luckily, thanks to the proliferation of budget airlines, the great cities of Europe have never been more accessible. For less than the cost of a train ticket to Birmingham I can be in Brussels, Berlin or Bratislava. This week, on pages 10-17, we show you how to make the most of this opportunity.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© NEIL ALMOND

Another by Neil Almond

Nikon D800E, 21mm, 3secs at f/10, ISO 100, ND filter, grad filter, Hitech 100x100 CPL

This image by AP reader Neil Almond was taken at Hopton in the photogenic county of Norfolk.

'Hopton is fast becoming one of my favourite locations to shoot sunrises,' says Neil. 'The newly created man-made rock formations and the old wooden sea defences make for some interesting compositions. For this photograph, I decided that the rock formation not only provided great detail and colouration, but it also created a strong lead-in line to the upcoming sunrise with the water movement, undisturbed sand and low cloud bringing the image together and adding interest to the overall scene.'

If you would like to see your images in print, upload your best shots to our Flickr, Facebook, Twitter and website gallery pages.

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NEWS ROUND-UP

The week in brief, edited by Karen Sheard

Lexar announces GoPro compatibility

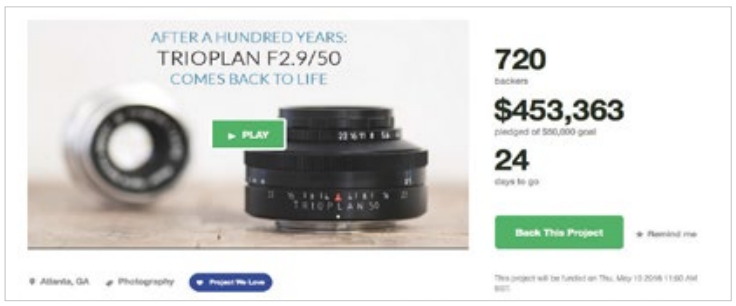
GoPro has awarded its 'Works with GoPro' verification to selected Lexar flash memory cards. For this, the cards had to pass quality, performance and reliability tests. As a result, Lexar Professional 1000x (32GB, 64GB, 128GB) and High-Performance 633x (32GB, 64GB, 128GB) microSD card ranges are now compatible.

Firmware update for Leica SL

Faster focusing and better subject tracking are promised via a firmware update for the Leica SL. Leica says firmware version 2.0 also provides direct exposure-compensation control using the top dial and the click-wheel on the back of the camera. The shutter speed range has also been extended to 1/16,000secs-30 minutes. For full details, visit uk.leica-camera.com.

Trioplan hits jackpot

A crowdfunding campaign for a Trioplan 50mm f/2.9 lens has attracted over eight times the $50,000 (£35,000) needed to create the optic, after pledges from around 700 backers. The lens is expected to be ultra-compact and versatile, and suitable for street photography, portraiture and macro work. It's due out in January 2017.



© YVES SALMON

Brian May and 3D

Rock star Brian May (far left) and historian Denis Pellerin have launched a book titled *Crinoline: Fashion's Most Magnificent Disaster*, featuring 3D photographs viewable through a stereoscopic device patented by the Queen guitarist. The authors spent decades sourcing and restoring the original stereo cards. Visit www.londonstereo.com to find out more.

Sigma lens converter for Sony E-mount

Sigma's mount converter MC-11 is available to buy in the UK for an RRP of £219.99. The converter allows photographers to use Sigma EOS-mount or SA-mount DSLR lenses on Sony E-mount cameras. It supports electronic aperture control, autofocus, image stabilisation and in-camera lens corrections.

© SEAN GALLUP/GETTY IMAGES

WEEKEND PROJECT

Perfect pinholes

It sounds scary and complicated, but pinhole photography is simply about replacing the expensive lens sitting in front of your camera's sensor with a small pinhole. Photographers typically create this by drilling a hole in the body cap of an SLR or compact system camera, since they are cheap enough to replace. They then cut out a small square from a can or tin, carefully pierce it with a needle, and tape the pricked metal to the back of the body cap, making sure everything lines up. The idea is to keep the hole as small and as neat as possible, as a bigger hole throws more of the final image out of focus. This is why you cannot only rely on the bigger hole in the body cap. For more information and ideas on lo-fi photography, check out Steve Gosling's article in AP 14 May.

1 Not everything will work with pinhole photography, so look for subjects with simple shapes and strong contrast. There is much less clarity in a pinhole image, so your subject needs to be something that can easily be recognised in colour or b&w.

2 As the pinhole aperture is tiny, very little light reaches the sensor so you will need to support the camera on a tripod or similar to reduce camera shake. Use a remote shutter release or the camera's self-timer to avoid having to touch the camera.

BIG picture

The Chernobyl disaster legacy lives on three decades later

Many of us are familiar with the haunting prospect of a nuclear disaster, be it through science-fiction literature and film or the memories of the Cold War. Thankfully, few of us would have had experience of such an event. That is, unless you were or still are a resident of the area surrounding Chernobyl in the Ukraine. In this image by Sean Gallup, taken in Slavutych, Ukraine, we see a worker renovating a memorial to the technicians who died during and in the immediate aftermath of the Chernobyl nuclear accident. Last month was the 30th anniversary of the accident, which has been described as the world's worst civilian nuclear disaster. Slavutych was purpose built in the years after the Chernobyl accident to replace Pripyat, the town that had previously housed Chernobyl workers and their families, but abandoned owing to the radioactive contamination.

Words & numbers

We are making photographs to understand what our lives mean to us

Ralph Hattersley
Professor of photography and contributing editor, *Popular Photography*

230,103
Number of submissions to the 2016 Sony World Photography Awards

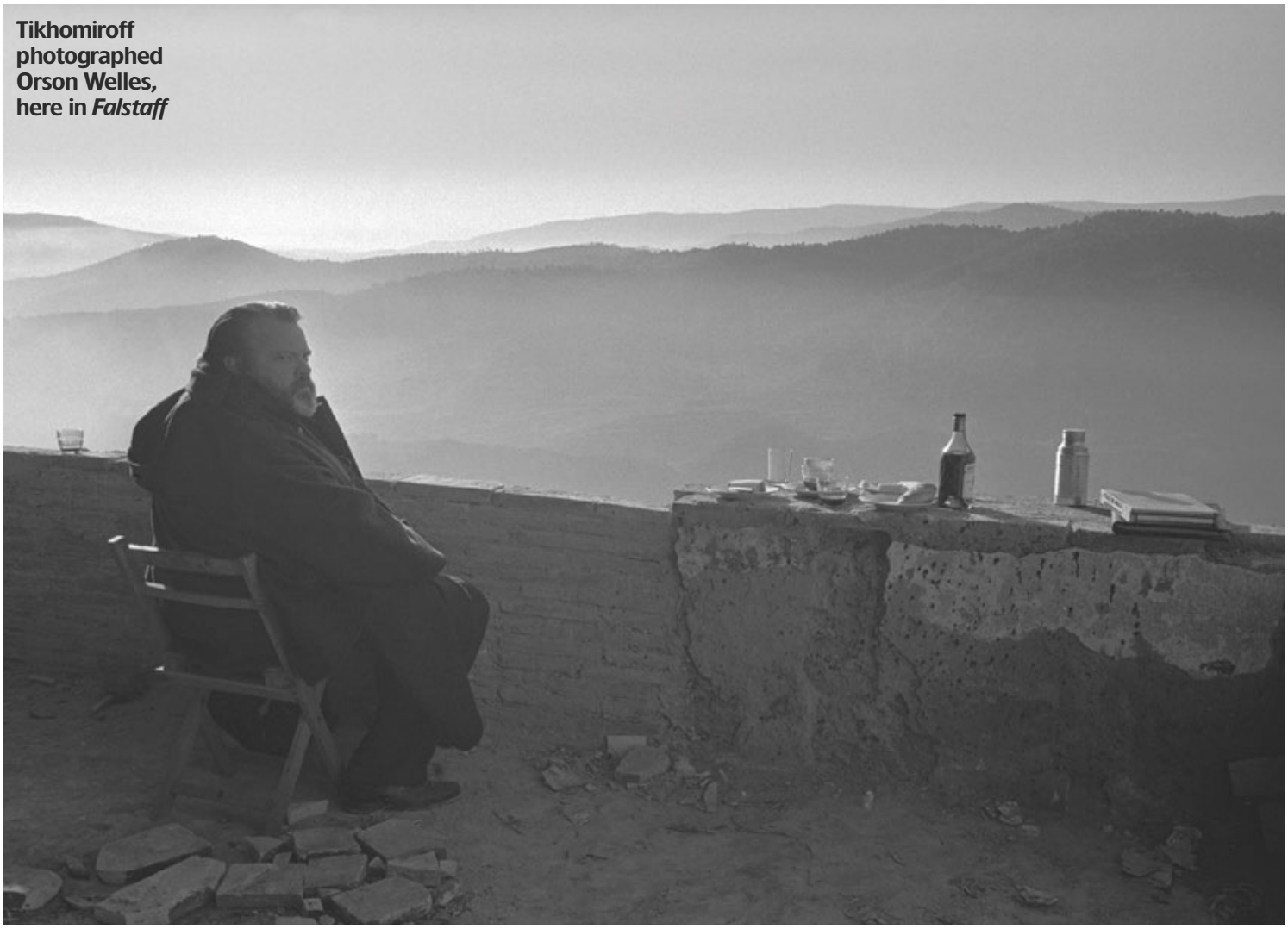
SOURCE: WORLD PHOTOGRAPHY ORGANISATION

3 A very narrow aperture will affect the shutter speed, so try to shoot in manual mode for control over exposure. You can adjust the ISO for greater light sensitivity or faster shutter speeds. Use live view to aid composition instead of the viewfinder.

4 Since you don't need to worry about focusing a pinhole camera, and have lots of depth of field to play with (thanks to that very narrow aperture), you can get creative with shooting angles. Try getting very close to a foreground object, for instance.

For best results, try to find subjects with strong shape and form when shooting pinhole images

© STEVE GOSLING



Tikhomiroff photographed Orson Welles, here in *Falstaff*

© NICOLAS TIKHOMIROFF/MAGNUM PHOTOS

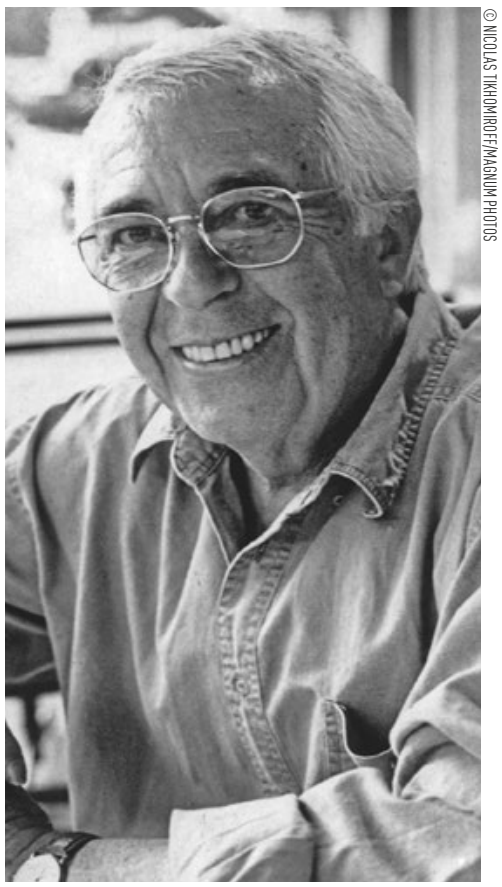
Farewell to Magnum's Nicolas Tikhomiroff

THE DEATH of photographer Nicolas Tikhomiroff has been announced by Magnum Photos.

Tikhomiroff, who died on 17 April 2016 aged 89, is best known for his war photography and images of celebrities such as Orson Welles and Brigitte Bardot.

He started his career processing prints in the darkroom of a fashion photographer, before going on to take photographs for magazines such as *Marie France*. In 1956, inspired by French journalist Michel Chevalier, he started working as a freelance photographer, accompanying Chevalier on trips to the Soviet Union, Africa and the Middle East.

He joined Magnum in 1959, producing numerous photo stories on war photography in Algeria, Vietnam, Cambodia and Laos. He also contributed to an important Magnum project on world cinema, for which he met stars such as Orson Welles, Federico Fellini and Luchino Visconti. He developed a close friendship with Orson Welles, in particular, while photographing the filming of *The Trial* and *Falstaff (Chimes At Midnight)*, both directed by Welles.



© NICOLAS TIKHOMIROFF/MAGNUM PHOTOS

Tikhomiroff's career took him from the darkroom to Hollywood's bright lights

Tikhomiroff retired from professional photography in 1987, but continued working on personal projects in France.

In a statement by Magnum, Bruno Barbey, a Magnum member, shared his memories of Tikhomiroff: 'To me, his name will always be linked to his iconic photographs of Orson Welles, notably in Spain on the set of *Chimes at Midnight*. Not only was he a very important portraitist of the celebrities of the 1960s (Brigitte Bardot, Jeanne Moreau and Edith Piaf, to name a few), Nicolas was also a concerned photographer, covering the USSR in 1957 and de Gaulle's historic visit to Algeria in 1960.

'Nicolas epitomised Magnum's long-standing tradition, producing both a significant personal work on film-set photography, and covering world news for the agency.'

©EVENING STANDARD

Britain's longest-serving picture editor to retire

DAVID Ofield, Britain's longest-serving picture editor, is retiring after almost three decades at the *Evening Standard*.

During his career, Ofield (pictured above with the Prince of Wales) covered key world events including the 9/11 attacks in New York and the death of Princess Diana, as well as overseeing a wealth of iconic celebrity images.

The *Standard's* chief photographer, Jeremy Selwyn, said: 'Dave's been my boss for nearly 30 years and there's not many people who can say that! He's been tremendous, but he always lines up one last job of the day for you and says, "It's sort of on your way home...".'

Ofield's last job of the day will be in early June, after which he hopes to spend more time at his holiday cottage in Ireland.

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See stars of the lens at Photo London

FAMOUS NAMES from the world of photography are set to star in the upcoming Photo London event that takes place at Somerset House from 19–22 May and which the organisers promise will be 'bigger and better' than last year.

Joining Don McCullin, Martin Parr and Nadav Kander will be celebrated photographers including Mary McCartney, Nick Knight, David Maisel and Alec Soth.

There will be a dedicated area for talks by guest photographers.

Michael G Wilson, a renowned photographic collector and co-producer of the James Bond films, will participate in a panel discussion on Sunday 22 May.

He'll be joined by gallery owner Howard Greenberg and Quentin Bajac, chief curator of photography at the Museum of Modern Art, in New York.

Wilson is set to lend 12 large-scale photographs by Craigie Horsfield to Photo London, drawn from his archive of more than 11,000 images.

See Don McCullin at Photo London
© CHRIS CHEESMAN

Photo London is expected to showcase the work of 80 galleries – ten more than were at the inaugural event in 2015.

Speaking in November, Photo London co-founder Michael Benson said: 'London is the only city in the world where you dare to imagine that you would get this kind of dynamic response to a new cultural venture like Photo London. We have been overwhelmed by the support we have received from the City's cultural organisations.'

Photo London takes place at Somerset House, Strand, London WC2R 1LA. For details, visit www.photolondon.org.

A day ticket costs £27, including booking fee. For the full list of prices, and to book, visit photolondon.seetickets.com.

Pilot reports UK's first drone strike

IN WHAT appears to be the first case of its kind in the UK, a mid-air collision between a drone and a passenger jet occurred on Sunday 17 April, near Heathrow airport.

The pilot of the British Airways aircraft, which was carrying 132 passengers and five crew, reported that the front of the plane had been struck by an object, believed to be a drone, during its approach to the London airport.

The number of near-miss incidents involving unmanned drones has climbed sharply in recent years. The British Airline Pilots' Association (BALPA) is calling for tests into the potential impact of a drone strike.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

LONDON

© ESTATE OF BOB CARLOS CLARKE

Made in Heaven: Bob Carlos Clarke

It's been ten years since Carlos Clarke's untimely death and this retrospective at The Little Black Gallery includes images from his most influential work: The Dark Summer, Shooting Sex and White Heat. All this plus pictures from his still-life series Styx and his final series, Love-Dolls Never Die.

Until 12 May (at Photo London from 19-22 May), www.thelittleblackgallery.com

LONDON
© GERED MANKOWITZ

Off the Hook

Legendary rock photographer Gered Mankowitz had intimate access to the Rolling Stones during a major purple patch from 1965-1967. His images at The Snap Galleries provide new insights into the band.

Until 28 May, www.snapgalleries.com/exhibitions/

VALE OF GLAMORGAN

© ARTURAS VALIAUGA

Reframing Wales

The ffoto Gallery reveals the fruits of Lithuanian photographer Arturas Valiauga's 2014 visits to four National Trust properties in Wales, and the private and public faces of these historic places.

Until 29 May, ffotogallery.org/visit/turner-house

BATH

© COLIN HAWKINS

Shooting for stock

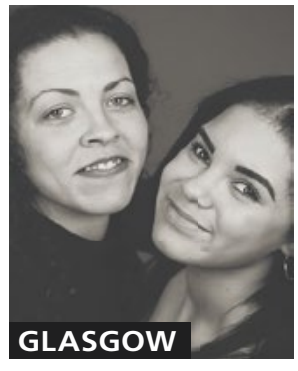
Stock photographer Colin Hawkins explains how to sell images through image libraries and other suppliers in this course at the RPS HQ. Also open to non-members. Learn how to make your images more competitive and to be more productive when shooting.

Monday 9 May, www.rps.org/events/2016/may/09/shooting-for-stock

Girls and their Mothers

Kim Simpson looks at the complex identity of multiracial individuals in Scotland, traditionally a visually under-represented group. The images link the girls and mothers, while respecting their disparity and individuality. At the Hillhead Library.

Until 22 May, streetlevelphotoworks.org/event/kim_simpson


GLASGOW
© KIM SIMPSON

Viewpoint Mike Smith

Smartphones are great for uploading on the go, but what if you want to use a 'proper' camera? Here's how to stay connected

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

The inexorable onward march of smartphone photography shows no sign of abating thanks to the medium's two key advantages: accessibility and ease of use. More specifically for photographers, having a 'good enough' camera in your phone means that it's always with you, and allows you to edit and upload your images from the same device. The one area in which it's lacking is technical flexibility. Sure, you can use your Olloclip to change the field of view, but when you require a larger sensor, different field of view, creative depth of field, off-camera lighting – well, that's when you carry a dedicated device.

Don't ditch the smartphone, though. Remember, it still allows editing and uploads – hence the ever-increasing number of cameras that come with a Wi-Fi connection – allowing you to transfer your images to your smartphone.

What if your camera doesn't have a Wi-Fi connection? The first port of call is that technical marvel, a Wi-Fi SD card (Transcend and EyeFi make good branded products). Build a fast SD card and then put a chip for a dedicated Wi-Fi hotspot inside. Then use the smartphone app to transfer images. If you are editing for immediate posting but also want to process your images through a standard raw image workflow, then remember to shoot in raw+JPEG, and set the JPEG resolution to medium to make the files manageable.

Many cameras don't provide the necessary power for such a device, so they just don't work. One workaround is to use them anyway and transfer the card to a device that does support them. For example, I use a CF-SD card adapter in my Nikon D700 and then, after shooting, put the card in my Sony Cyber-shot DSC-RX100 before transferring to my tablet.

OK, so you don't have another camera to hand. The next option is to take a portable Wi-Fi hotspot with you. I've found the Kingston MobileLite MLW221 great for this. Turn it on to create the hotspot, then plug in your SD card and it's immediately available to all your devices. The bonus here is that it's the whole card, which means it's good for backing up a day's shooting. It's a power booster, too.

The non-Wi-Fi route? If your smartphone supports OTG (On-The-Go), its micro-USB port can act as client or, more importantly, host. That means you can put your card into a USB SD card reader, plug it in to the OTG cable and then phone. It should appear as a new drive and allow you to copy files on and off. Many devices don't support this, but it's fast and reliable if they do.

If you decide to ditch your smartphone for a dedicated camera, then don't lose out on the potential to connect it when you're out and about.

Mike Smith is a creative photographer. Visit **www.focali.co.uk** for more information

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Your smartphone is a handy device giving you the ability to shoot, edit and upload images. When you want greater technical flexibility, you can take photographs with your 'proper' camera and, if it has a Wi-Fi connection, transfer them to the phone for sending

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell

© JACQUES HENRI LARTIGUE

Performing for the Camera

Edited by Simon Baker and Fiontán Moran, Tate, £29.99, 240 pages, ISBN 978-1-84976-400-1

PERFORMANCE and photography have gone hand in hand since the earliest days of the recorded image. Such a relationship was inevitable, with artists using the camera lens to document their explorations of such things as gender politics, cultural identity and the self. This thorough and brilliantly informative book, released to coincide with the exhibition at Tate Modern in London, investigates the inter-relationship between the two mediums and the ways in which they have come together to explore the boundaries of subjectivity and identity. The book also looks at that most prevalent of performance genres, the self-portrait, and explores the works of artists such as Robert Mapplethorpe, Claude Cahun and Cindy Sherman. It's interesting to trace the genealogy of such contemporary phenomena as selfies and see that it's actually an idea that has real historic roots. The only difference is the context and intention. ★★★★☆

JJ Waller's Blackpool

By JJ Waller, Curious Publishing, £12.99, 102 pages, ISBN 978-0-9574390-3-0

JJ WALLER has an eye for the absurd and the garish. It's fortunate, really, considering his latest book sees him stalking the neon-soaked and sand-dusted streets of Blackpool. This follows on from his excellent exploration of Brighton, and it's good to see he hasn't lost his eagle eye for the eccentricities of British life. It's clear that Waller is in love with the scenes he finds. There are no half measures or safely distanced shots. Each one finds him right in the scrum. The collection brings to mind the work of such documentary and street photography luminaries as Dougie Wallace and Martin Parr, but there's just enough uniqueness to Waller's work to carry him on his own course. ★★★★☆

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Digital Camera Photographer GOOD SERVICE AWARD 2015 GOLD

Seeing sights

With European flights so cheap, why not plan a photographic trip? **Matt Parry** is your tour guide

ALL PICTURES © MATT PARRY

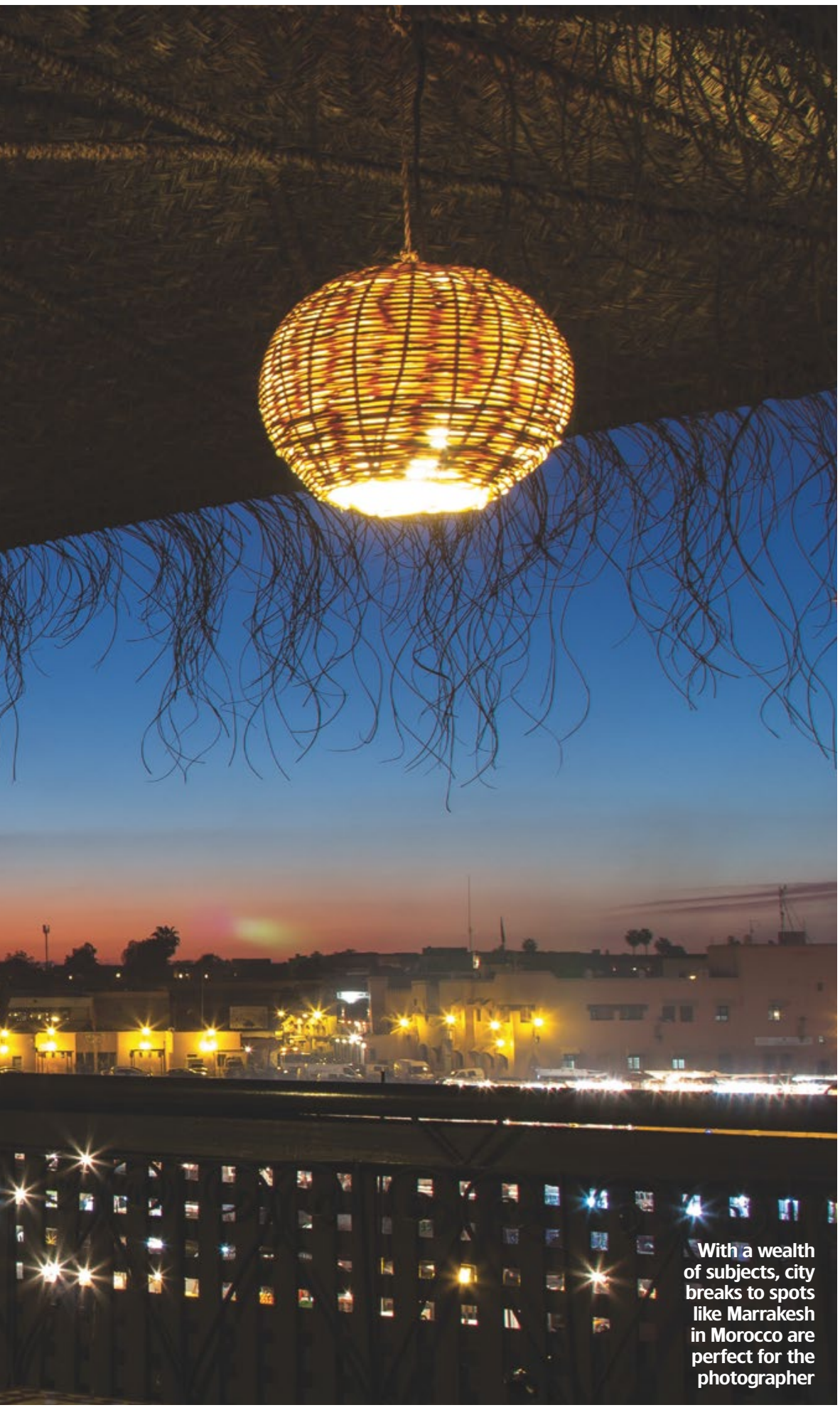
KIT LIST

Main kit

My normal city-break gear is a Canon EOS 5D Mark III DSLR, a Canon EF 16-35mm f/4L IS USM wideangle, a Canon EF 24-105mm f/4L IS USM standard zoom and a Canon EF 50mm f/1.4 USM fast prime.

Optional lenses

I sometimes take a telephoto (Canon EF 70-200mm f/4L USM) or a fast wideangle (Samyang 14mm f/2.8), depending on what I will be shooting, but one or both of these may be sacrificed.



With a wealth of subjects, city breaks to spots like Marrakesh in Morocco are perfect for the photographer

Matt Parry

Matt is an award-winning amateur travel photographer. Having visited more than 50 countries across six continents, his passion for photography has evolved from being a way of showcasing his trips to becoming the driving force behind where and why he travels. **www.mattparryphotography.com**

From an early age, travel has been in my bones. I've been fortunate enough to see many wonders of this world, but the more I see, the more my wanderlust keeps me wanting more. Over recent years, photography has become a huge part of this experience and is now a major factor in how, why and where I travel. But with just 25 days of holiday each year, how do I feed these addictions? One answer is city breaks.

I love exploring a new city. I'm fascinated by the differences in architecture, culture, traditions and landscapes, but also the people who live, work and visit there. Put simply, I love anything and everything that makes a certain destination unique. I find it very cathartic visiting a city for the first time, getting under its skin and seeing what it has to offer. I also love returning to familiar cities in different seasons or with different photographic

A visit to a new city can be very cathartic. This was shot in Lisbon, Portugal

Tripod

I always take a tripod (Giottos Vitruvian VGRN9255 aluminium) for shooting longer exposures. This adds considerable weight to my kit but is essential for the type of shots I like, particularly around the golden hours of sunrise and sunset leading into blue hour and night time.

Other accessories

I also carry a Canon RC-1 wireless remote release and a combination of Lee and Hoya ND and ND Grad filters.

Camera bag

Your bag should be light, comfortable and weather resistant. I carry my equipment in a Kata Pro-Light PL-3N1-25 Sling backpack but use a simple Lowepro Toploader Zoom 50 AW II for when I'm shooting with just a single body and lens.

goals. Either way, city breaks offer an excellent opportunity to build up a diverse portfolio of shots for the aspiring travel photographer.

In Britain, we are lucky to have Europe on our doorstep, with its eclectic mix of modern cities as well as historic towns, idyllic countryside and even dramatic coastlines for those wishing to get out of the city for a day or two. With budget flights and a whole host of regional airports serving almost every part of the continent, it is relatively cheap and pain-free to jump on a plane and begin your journey of exploration.

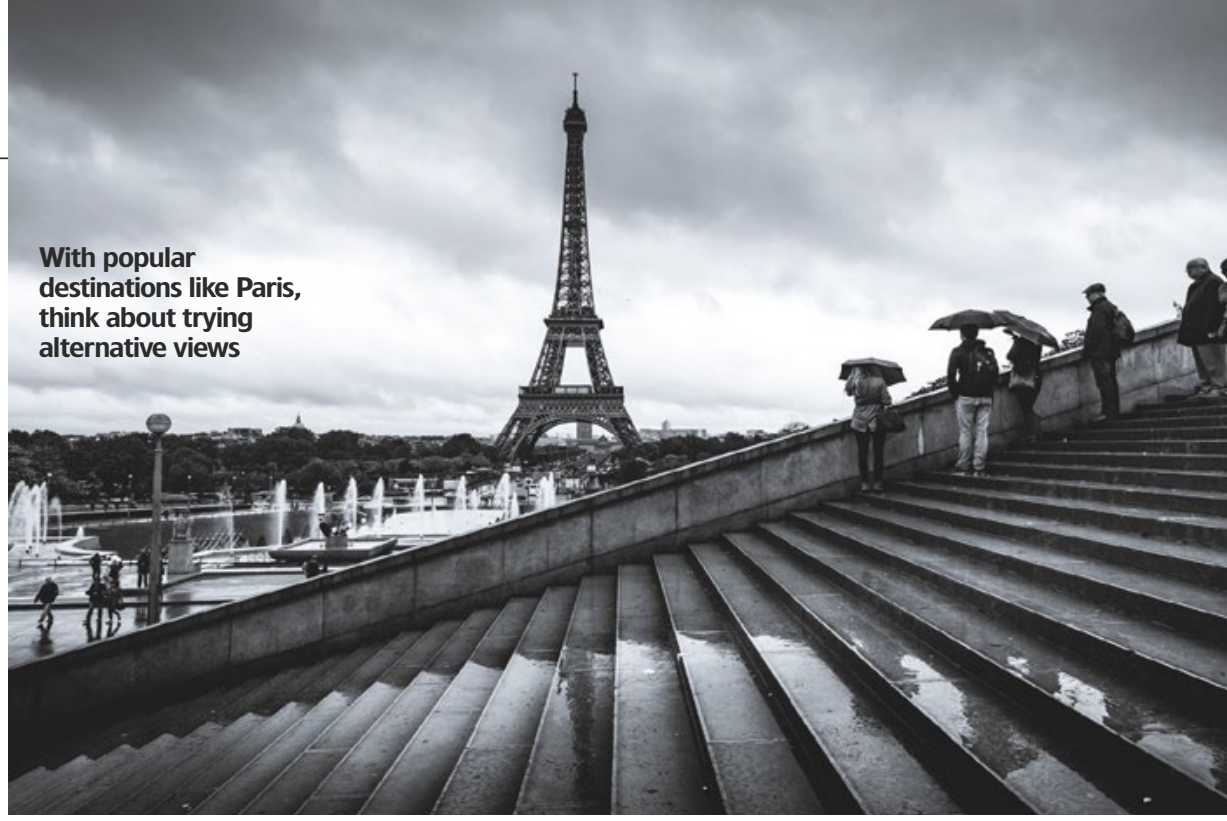
Planning and preparation

Having found some bargain flights and a great deal on a hotel, you can start planning the photographic element of your trip. This is where Google can come in handy. Google Maps, Street View and Google

Above: City streets like this one in Amsterdam in the Netherlands can take on a whole new appearance once the sun sets

Left: A wideangle lens is a versatile option that should be part of your travel kit

'If time permits, I do a recce of my target locations with the intention of returning at a different time of day or in better weather conditions'



With popular destinations like Paris, think about trying alternative views

Images are all useful tools for helping to identify the locations you want to visit, local public transport, walking distances, the ideal location to base yourself and so on. I find the 'My Maps' feature in Google Maps a particularly useful tool to plot this.

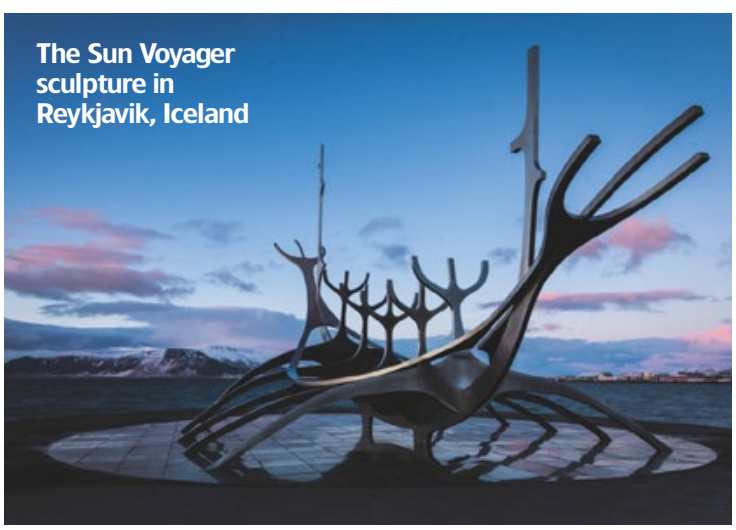
Planning is also important for increasing the likelihood of being in the right place at the right time. Getting up early in the morning gives you a better chance of beating the crowds and catching the optimum light, while getting to your chosen sunset location early will ensure you are ready and waiting for the best of the colours in the sky. Tools such as The Photographer's Ephemeris (photoephemeris.com) will help you work out where and when this will be, by showing both the direction and times of the sunrise and sunset.

What you take and what you leave behind is also important. If, like me, you shoot with a DSLR, whenever you board a plane with your gear you need to consider carefully what you pack. Most low-cost airlines charge an exorbitant sum to place a piece of baggage in the hold, so many travellers on short city breaks opt for just a carry-on. This isn't always practical for photographers, and it often requires us to make a compromise between our photographic equipment and the clothes we take.

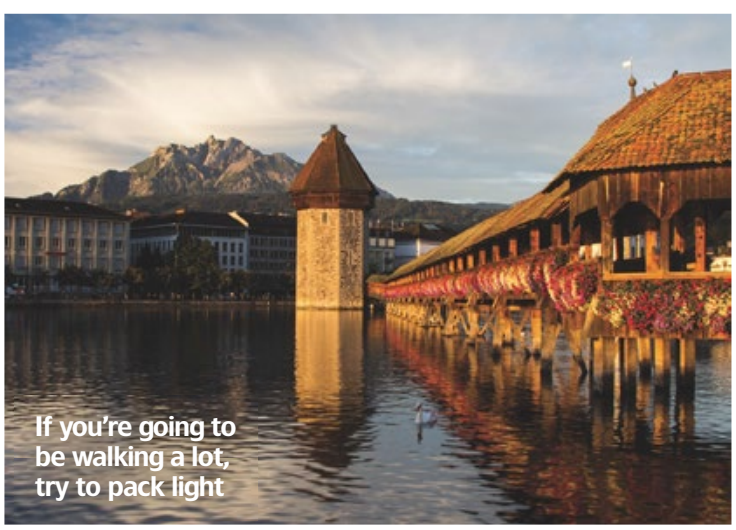
Some airlines are also starting to weigh hand luggage, so spreading the load or costs with a travelling companion can help, and it may mean leaving a lens or two behind. In addition, many city breaks will be spent walking or on public transport to get between the sights so your 'walk-around' kit should also be light enough to carry for long periods of time – a lesson I have learned the painful way!

When working through your pre-trip planning and research, think carefully about the city you are visiting and try to set yourself some photographic objectives. This will help you prioritise and achieve the shots you want once you are there.

If time permits, I do a recce of my target locations with the intention of returning at a different time of day or in better weather conditions. Sometimes, I even have time to try a different style of shot or



The Sun Voyager sculpture in Reykjavik, Iceland



If you're going to be walking a lot, try to pack light

Shooting icons

THERE'S a reason why iconic sights are so popular. They are impressive, but they have been photographed to death. So what can set your photo apart from the others and make the difference between a snapshot taken by a tourist and one that stands out from the crowd?

Try to look for a unique angle or vantage point such as a reflection or the back of someone's phone. Visit at different times of the day, such as sunrise or sunset, when the light is softer and there is colour in the sky, or at night when the area is lit up.

Include people in your shot to add foreground interest. Consider abstracts by looking for details or features that are often overlooked. Don't be put off by clouds or bad weather, such as in the shot above taken in Lisbon, Portugal. They can add drama to a scene that has often been pictured with blue skies and sun. Take multiple shots from different angles, focal lengths, orientation and apertures so you can be selective about which ones make it into your portfolio.

Sony A7r mkII, 16-35mm @ 18mm. 1/80 sec @ f/8, iso 100

St Andrews Bay

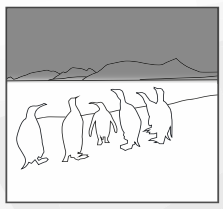
A remote island lost in the south Atlantic, South Georgia is a world-class synthesis of coast, mountains and glaciation. It is also home to the earth's largest colonies of Kings, arguably the most charismatic penguin species of them all.

As a tripod-loving landscape photographer, tackling this tremendous wildlife/landscape opportunity was always going to be tricky, especially as our arrival at St Andrew's Bay coincided with some brilliant – and contrasty – early morning light.

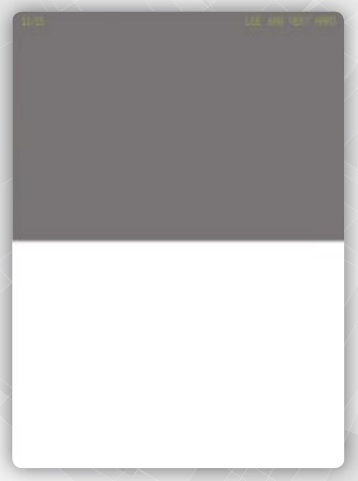
Unsurprisingly, wild creatures do not generally pose for pictures and are in constant motion, so this, and other images had to be shot hand-held, moving around them and trying to keep a respectful distance too, no easy task.

A very hard 0.6 ND graduate (two stops) bridged the contrast conundrum, with its abrupt step 'dissolving' nicely in the scene just above where the mountain meets the sea. I was able to retain highlight detail in the sky and had perfect exposure on the Kings, pretty important for retaining feather texture in the darkest shadow zones. Such accurate control of light is why I carry as many as ten grads on a shoot, with gradients from very hard to soft.

Very hard grads were once made only to order, but are now being made available to all. You may not be able to p-p-pick up a King penguin, but you can obtain a very hard step LEE grad. Happy days!



LEE 0.6 ND
very hard grad filter



NEW

Very hard grad filter

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Be aware of your surroundings when shooting low-light images

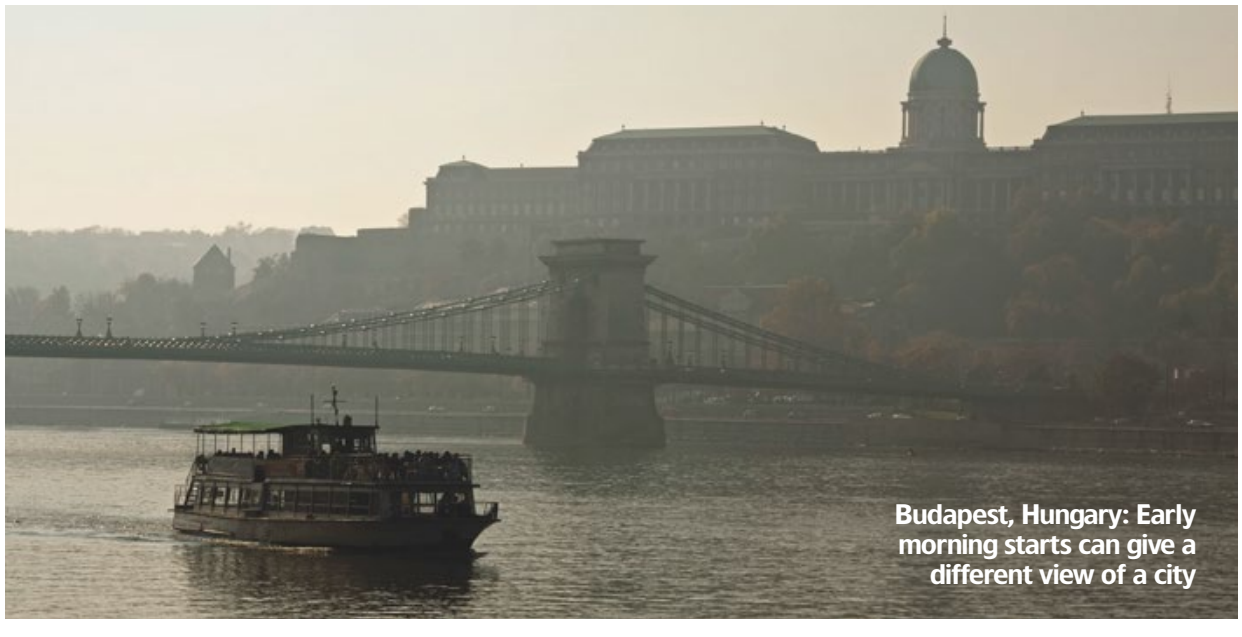
Above: Think about changing your vantage point to avoid taking all your images at street level, such as in this shot taken in Portugal

shoot from a different vantage point. When I return, I take only the equipment I need to accomplish those objectives on that particular day and leave the rest in the hotel or at home.

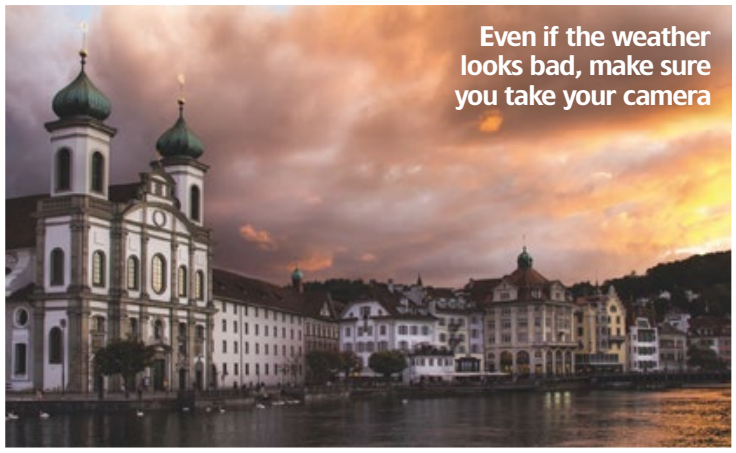
Out and about

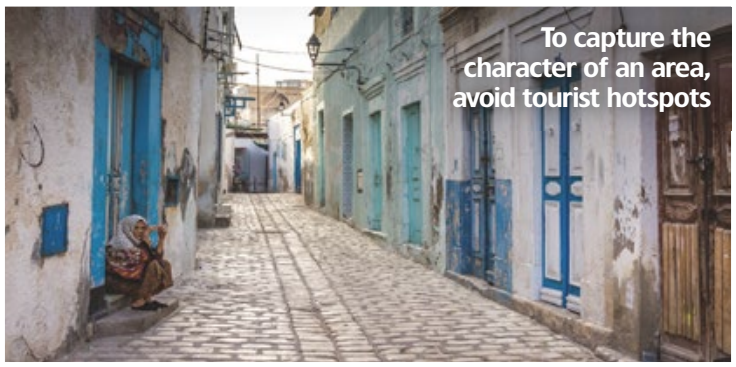
When exploring a city during the day, I typically only carry my camera body and one lens (normally a wideangle 16-35mm or a standard 24-105mm zoom). If I'm at a destination for several days I might use a different lens each day. I've found this way of working really useful for capturing completely different shots of the same location as it makes you think harder about composition and subject matter.

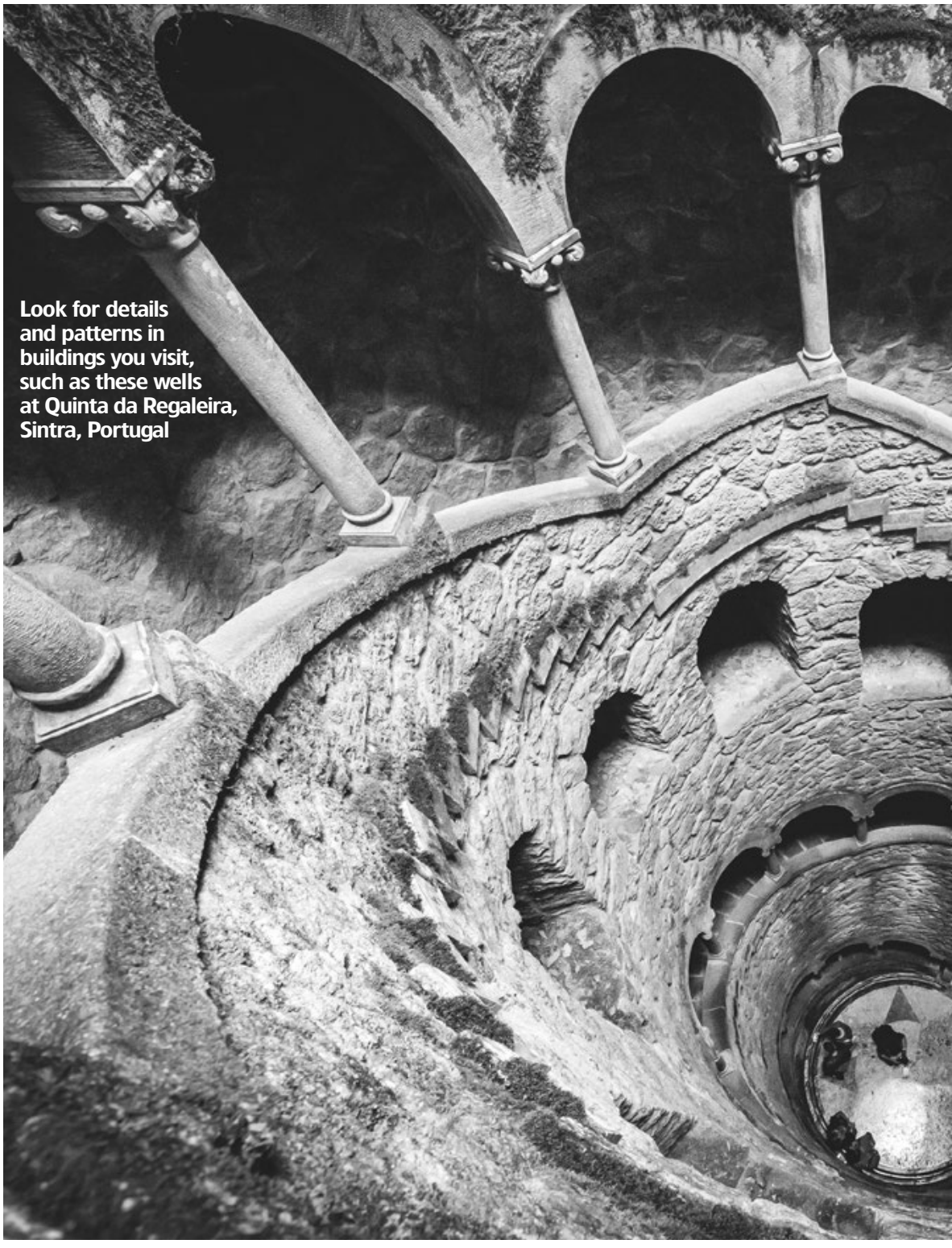
In the evening, I usually have a specific destination in mind for sunset/blue hour/night shots. At these times I take my tripod, filters and other lenses. This is without question my favourite time for shooting. I love cityscapes at night when the buildings are lit or where



Budapest, Hungary: Early morning starts can give a different view of a city


Even if the weather looks bad, make sure you take your camera


To capture the character of an area, avoid tourist hotspots


Look for details and patterns in buildings you visit, such as these wells at Quinta da Regaleira, Sintra, Portugal

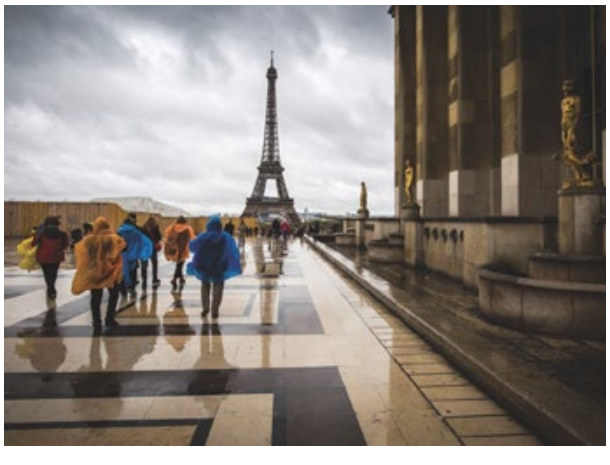
the inclusion of movement, such as traffic trails, can give an extra dimension to an image that it's not possible to achieve during daylight hours.

Avoid the obvious

It is very easy to 'collect' average snapshots of cities and their famous buildings and monuments. It is often hard to avoid replicating the clichéd shots that inspired you to visit that city in the first place. I'll admit that I have shots like this in my own portfolio. However, like landscape photography, where changing light, seasons and weather make the difference between average and outstanding images, shooting cities is ultimately no different.

I would encourage you to plan and prepare your trip as much as you can – map out your photographic targets and set yourself some objectives. However, most importantly, explore, experiment and enjoy the experience, and you will soon see your images starting to improve. AP

MATT'S TOP TIPS



Don't be put off by crowds

Certain locations can be popular destinations, attracting visitors from all over the world. The downside is they can get crowded. So why not use the crowds as part of your composition? Tourists can often add interest, scale, context or a focal point to a shot.

Think further afield

Don't limit yourself to Europe. North Africa is a relatively short flight away, yet cities such as Marrakesh in Morocco or Sousse in Tunisia can offer cultural differences often associated with long-haul destinations. They're ideal for adding people shots to your portfolio.

Look closer to home

We are blessed with many fantastic and interesting cities in the UK that attract visitors from all over the world. They often provide a more accessible way to practise techniques such as long exposures before you head off on your city break.

Camera settings

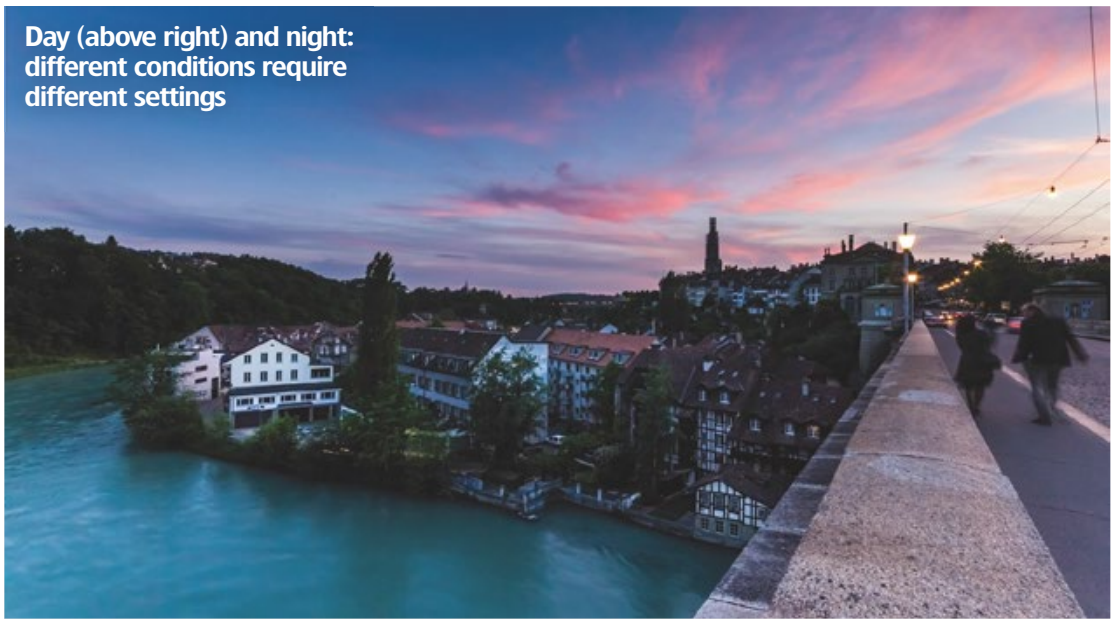
BEING a travel photographer requires you to be a bit of a jack of all trades, as you'll be shooting disciplines as diverse as street, landscape, night and portraiture. I like to travel as lightly as possible yet remain flexible to what I may encounter. I therefore have two main approaches to shooting cities.

Day

During the day, I shoot in aperture priority mode, auto ISO and raw. I change my aperture depending on what I'm shooting and how much available light there is. I don't use flash and also like to keep my processing as simple as possible, so I rely on natural light and the low-light capability of the camera in order to recover details when shooting scenes with high contrast.

Evening

When shooting in low-light conditions, such as dawn, dusk and night-time, I typically have specific shots in mind. I use a tripod and shoot in manual or bulb modes (depending on the exposure time needed) and use live view for composition and manual focusing. With the ISO fixed to 100, I adjust the aperture and exposure length to create the image I want in-camera.



Day (above right) and night: different conditions require different settings

Use the city as a gateway

Many European cities act as an entry point to photogenic villages, landscapes or coastlines. For example, the stunning natural wonders of Iceland are easily accessible from Reykjavik, while Sintra, a small town in Portugal, is full of architectural treasures (see main image top).

Enjoy getting lost

The most rewarding shots are often found when you get lost, so put the map away and just wander. You might stumble across a hidden gem of quirky architecture that the guidebooks overlooked, or a market with locals going about their day-to-day lives.

Set yourself goals

Set yourself some photographic goals for your city break. Experiment with different genres to see what you enjoy shooting. By setting goals for your trip, you can also see how much you have progressed, as well as maximise your time there.

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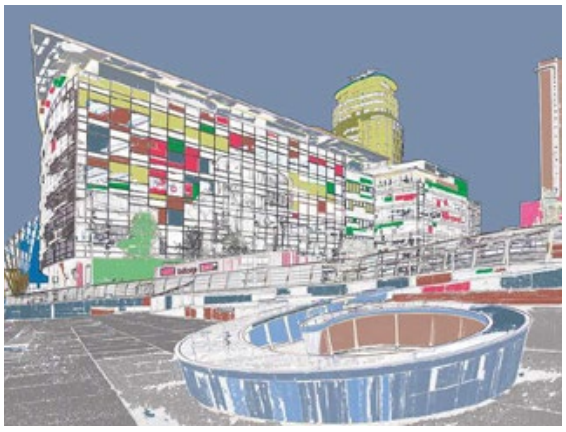
LETTER OF THE WEEK

Colouring templates

I was at my local WH Smith recently and noticed the photography magazine section had shrunk considerably, being largely replaced by numerous adult colouring books. Fortunately, AP was still in there.

While in the shop, it occurred to me that photographers don't need colouring books. A minute's work using the Posterization and Find Edges filters in Photoshop, and I have my own personalised colouring templates. I then use the Paint Bucket Tool to save buying coloured pens, and if I get bored with the colouring I can switch to Corel Painter Essentials to do the whole thing for me. The image (right) of Salford Quays, Manchester, is an example of my work done in Photoshop. Maybe this could be a theme for APOY 2017?
Michael Hilton, Cheshire

Good thinking, Michael. You've given me an idea for a new colouring-book edition of AP, with the photos turned into line drawings. It sounds like it could be very popular, at least at your local WH Smith – Nigel Atherton, Editor



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LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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SAMSUNG

Using handgrips

I realise that camera manufacturers have to keep costs down in order to compete in the market, and being in my mid-seventies I am also aware that earlier cameras rarely had handgrips. However, when reviewers are reporting on a new model they invariably comment on the advantage of a good handgrip, especially in relation to the use of longer and heavier lenses.

I find it cynical that manufacturers design cameras without a grip and then announce that one can be bought as an accessory at extra cost. The Olympus Pen-F, for example, features a design with no grip, but Olympus acknowledges that the camera would probably function better with one, so can sell you one as an add-on.

I also think that after-market handgrips detract from the appearance of most cameras and feel it would be far better to incorporate the grip in the original design, such as on the Olympus OM-D E-M1.
Brian W Nickson, West Yorkshire

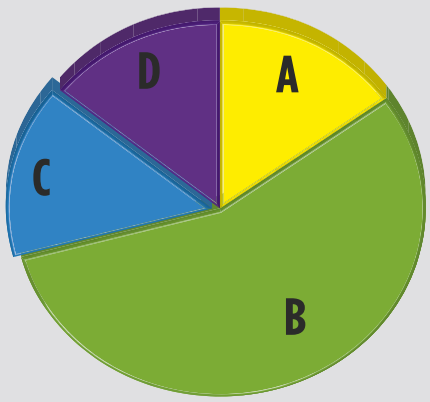
While I understand your point about handgrips, I don't think manufacturers are being cynical. Rather, it's about making cameras in different designs to suit different photographers' needs and preferences. Olympus would say that it makes the E-M1 precisely to cater for photographers like yourself who require a built-in grip, while with the Pen-F it has suggested that this camera is best suited for use with small zooms and primes. It's about giving users a choice of designs, so they can pick the one that suits them best – Andy Westlake, technical editor

Drone nuisance

There is no doubt that photos from drones open an area of photography never dreamt of a few years ago. We live in a quiet rural village in Gloucestershire. A couple of years ago the quiet was shattered around 200m away as this bundle of noisy flashing lights rose into the air. It looked and sounded like the Millennium Falcon had taken to the skies and was ready for the jump to light speed. It was lifted up and down six or seven metres and a bit from side to side until the battery ran out.

Over the next few nights the operator began to get the hang of it. It was going higher and coming ever closer to our house.

Suddenly, this device was replaced by the Millennium Falcon Mk2. Eventually it was only three or four metres overhead and could have dropped its interstellar payload on us, or



In AP 16 April, we asked...

How much do you think about composition before taking a photo?

You answered...

A I usually carefully apply the rules of composition before pressing the shutter	**15%**
B I tend to follow the rules, but subconsciously, as they're second nature to me	**56%**
C I don't follow them as I disagree with having 'rules' in photography	**15%**
D Rules – what rules?	**14%**

What you said

'I usually think about composition, although not necessarily in terms of rules. And, like Nigel says [in his Editorial in AP 16 April], I often wish that I'd thought about it even more...'

'What's with the "rules" emphasis? If you have the time, a shot is composed by what you, as the photographer, find most pleasing in whatever you are photographing. Some instinctively compose pleasingly. Some just don't see what's in front of them and no amount of rules will change that'

Join the debate on the AP forum

This week we ask

Have you ever taken a city break to Europe or further afield for the express purpose of photography?

Vote online www.amateurphotographer.co.uk

Tweet of the week

Chris Nesbit @chrisnesbit
This stunning light-painting shot, with a helicopter at the centre of the frame, was achieved by using steel wool to create the striking effect. Be careful if you try this yourself!

© CHRIS NESBIT

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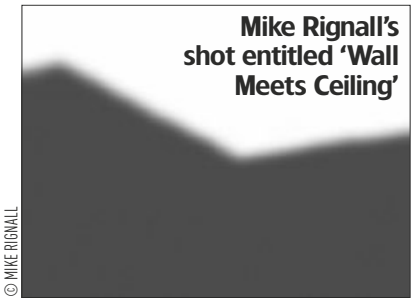
photographed us if there was a camera on board (which was unknown).

We moved from the city to the country for the peace and quiet. Our nice quiet evenings were now being invaded by noise and the possibility of being photographed. Fortunately, before we could go round and talk to the driver, the flights stopped as quickly as they had started.

So where do we send the drones? To the countryside where they will scare the wildlife away from wildlife photographers? I'm sure ramblers would love to have drones around them, as would farmers.

Adrian Price, Gloucestershire

You're right, Adrian. Not only do drones open up a number of new opportunities for photographers, but they also bring with them a host of potential problems, including the invasion of privacy and danger issues as you have highlighted. New technology often raises concerns about misuse – I remember the worries about privacy when cameras first started appearing on phones – but they tend to sort themselves out in the end.



© MIKE RIGNALL

Mike Rignall's shot entitled 'Wall Meets Ceiling'

Sensible legislation, properly policed, should help – Nigel Atherton, Editor

Strangest to date?

Each week we have an increasingly strange analysis from Roger Hicks. Some actually appear as photographs, and remember the name of the magazine is *Amateur Photographer* not *Amateur Art Critic*. The abstract 'Wall meets floor' (AP 9 April) must surely rate as the strangest to date. Cameras have given much pleasure to society ever since Paul Rudolf designed his masterpiece, and so I must ask why did Pavel Banka bother with this work that could have been generated in a fraction of the time using Microsoft Paint? Roger makes the point that we may dismiss stuff we do not like, and this must certainly rate as an image most likely to be dismissed.

My own abstract (above), courtesy of Paint, shows the result of an intensive two-minute effort. I call it 'Wall meets ceiling'.

Mike Rignall, Gloucestershire

Your argument is simple, but flawed in every way, Mike. The bottom line is, 'I don't like this (or 'I don't understand this'), therefore it is no good.' First, you appear to separate photography and criticism. Odd, that. Second, people have enjoyed photography long before Paul Rudolph designed the Tessar in 1902: what were you trying to say? Third, there are important conceptual and practical differences between knocking something up in Photoshop, and seeing something and taking a picture of it.

Quite separately, you say that my analyses each week are 'increasingly strange'. What did you find strange at all about, say, Thomas Hoepker's picture of the bison (AP 16 April)?

Every now and then I deliberately choose a picture that I know will upset some readers. Some, like you, react by writing angry letters. Others will stop and think, and they're the ones I'm after – Roger Hicks

In next week's issue On sale Tuesday 10 May

© STEVE MCCURRY/MAGNUM PHOTOS

Getting to know Steve McCurry

Steve McCurry talks about his new book and his love of the Indian subcontinent

Creative Photoshop

Sjoerd Stellingwerf explains how he planned his image of knitting a sweater straight from the source

Nikon D5 field test

Ed Godden puts Nikon's latest pro DSLR through its paces

Back to basics

Steve Gosling with expert tips on how to use low-tech gear in the digital age

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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Pro view

Photographers **Jim Marks** and **Wayne Johns** deliver their verdict on shooting with the X-Pro2

Wayne Johns

Wayne is a fashion, portrait, beauty and advertising photographer. He has produced images for *Vogue Italia* and *GQ*, among others, and featured in books, magazines, and the web. He and his team work out of London studios and worldwide. **www.waynejohns.com**

Does the X-Pro2 feel any different compared to X-series cameras you've previously used?
Yes it does. Fujifilm has worked a bit of ergonomic magic. The redesign of the front finger grip and rear thumb grip is great. That's one thing I kind of tagged as a negative in the X-Pro1. Taking all the buttons from the left side of the rear LCD, as it was on the X-Pro1, and moving them to the right side of the screen to enable single-handed operation was brilliant. Its operation/adjustment functionality is much quicker and more intuitive now.

The rear LCD screen is a higher resolution too – which is great when viewing things back or checking for details in set ups.

What's your favourite new feature on the camera?
It has to be the dedicated joystick for controlling the focus points. It has made life so much quicker and easier in those environments where that function is needed – it's an ideal addition to your shooting workflow. It's probably my most used function next to shutter speed and aperture adjustment; I always tend to shoot in Manual mode, it's just the way I am.

How does the new sensor perform?
Now this is a beautiful addition and a step up from its predecessors. I've only shot with the X-Pro2 prototype so far which wasn't at 100% build stage, but I'm still really impressed!

I had already been very impressed with the X-T1's 16.3MP X-Trans CMOS II sensor – I must have been for it to replace my Canon kit. But to now have a new 24.3MP X-Trans CMOS III sensor with a newer/faster processor as well, this little beast is not to be sniffed at. It's a tremendous camera packed full of advanced features to please everyone….or most people anyway!

How have you found the new viewfinder?
It's very clever. I don't know who at Fujifilm has these ideas, then makes them work so smoothly, but they deserve a very big pat on the back to say the least! Shooting in optical viewfinder mode, but still having an EVF overlay – that's just genius.

For my studio work though, I find that I switch to EVF mode for most of my shooting, especially as they've increased the refresh rate from the X-T1's 54fps to a staggering 85fps. It's a beautiful viewfinder with virtually no lag, nothing I can really notice anyway – very nicely done!

Detail from the 24MP sensor is exceptional

© WAYNE JOHNS

Jim Marks

Jim has spent 30 years lighting and directing the improbable, seeking out arresting images to sell you things you never knew you needed. From TV series to game consoles, his focus is relentless. Any success he enjoys he puts down to one simple rule: 'Always strive to be the most enthusiastic idiot in the room.' **www.marks.co.uk**

The AF system of the X-Pro 2 has come on leaps and bounds

© JIM MARKS

What are your first impressions of the X-Pro2?
First off, I've shot with the X-Pro1 for many years. It was the first camera that got me into the Fujifilm X-series system. On picking up the X-Pro2, for me it's different – it's an evolution. What I like though is they haven't taken the whole concept and thrown it away; the X-Pro2 is simply better in every area.

How did you find the changes to the handling?
I have the original camera and I have the new one, and handling-wise it's a subtle evolution. I think that the biggest change are the buttons at the back – the handling is much more intuitive. It's better designed, but still familiar to previous models. It's made from a huge chunk of lovely metal as well so that you can drop and abuse it, and hopefully get many years of use out of it. I love the new viewfinder too. Electronic viewfinders have really come of age. There's really no reason why you'd even think it's electronic any more, which I think is the best praise that I can give it.

How have you found the AF performance?
The AF system has come on leaps and bounds when you compare it to the early days of the X-Pro1. At the beginning with the X-Pro1 before Fujifilm made some updates with the firmware, I wasn't sure. I'd come from shooting with a DSLR and it wasn't as good, but now with the X-Pro2's advanced AF system, it's not even an issue any more. It's quick, it locks on where you want it to, and it's silent as well.

Can you sum up the X-Pro2 in one word?
You wanted one word, but the X-Pro2 is like that second album. It could have been difficult, they could have ruined it, but they haven't. It is a fantastic introduction to the new 24.3MP X-Trans CMOS III sensor, which is going to do amazing things. It's a great camera.

Has the handling improved?
The handling is a vast improvement over its predecessor. The new button configuration layout is a joy to use; moving all the main function/control buttons to the right side of the body for use with the right thumb is fantastic. Once you program your brain to remember the layout and button functionality, working with them while shooting is a dream, and the left hand can stay under the camera for support and to change your aperture on the lens.

To find out more about the Fujifilm X-Pro2 and the range of X-series Fujinon lenses, please visit www.fujifilm.eu/uk

Finally, could you describe the X-Pro2 in one word?
One word... seriously?...just one word.....Mmm..... Addictive!

The X-Pro2 is simply better in every area

© JIM MARKS. BOTH IMAGES TAKEN FOR REVOLUTION MAGAZINE.

© MARKUS VAN HAUTEN

Wide open

We look at the winners from the 2016 Sony World Photography Awards Open category

Launched in 2008, the Sony World Photography Awards has become a must-see photographic event. The aim of the competition is to discover fresh talent in the world of photography and the moving image, and it is open to both amateurs and professionals. It is divided into a range of categories that are suited to both beginners and more experienced photographers. Subjects include action, travel, split second, panoramic and even smile. Each year, juries selected from the World Photographic Academy and wider global industry judge the competition.

When the World Photography Organisation started this competition, the emphasis was supposed to be on professional photography. The amateur category wasn't at the forefront of everyone's mind. However, from the very first year something unexpected happened. The entries started flooding in for the Open competition and they were stronger than anyone had expected. This is something that has stayed fairly consistent since the competition's inception. The amateur competition is incredibly strong and, in our opinion, often exceeds the professional categories. Here we take a look at each of the winners.

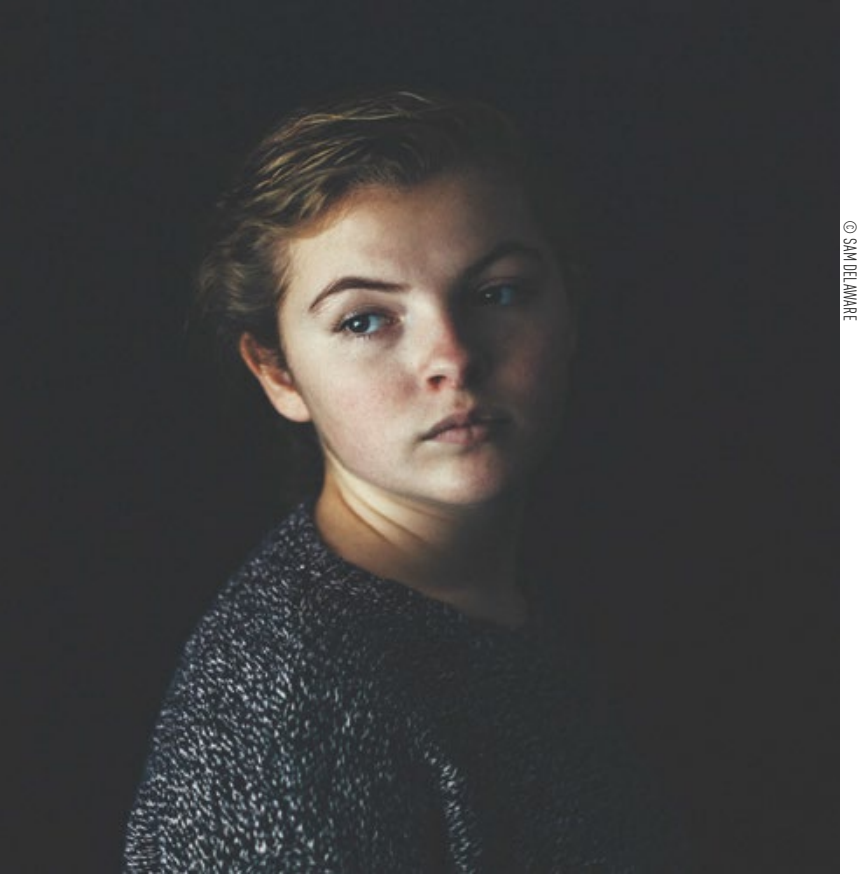
Panoramic
'Goðafoss' by Markus Van Hauten
Germany

'This is Iceland's famous waterfall in winter, where I spent 10 days,' says Markus. 'There was clear blue-green water and ice everywhere. In winter, particularly in such snowy conditions, it's not easy to photograph from the bottom of waterfall, but I wanted to capture this image with the beautiful conditions of that evening, so we climbed down 10m and took the shot. It was cloudy, with almost no wind, so there was very little spray from the waterfall. It's an image of atmosphere and real feeling.'

Smile
'Wake Up Call' by Alex Ingle
United Kingdom

'It's Easter and after a large celebratory meal, a moment's peace is an opportunity for a nap,' says Alex. 'The youngest member of the Nawrot family, having none of it, climbs onto the sofa and prepares to wake "Dziadzia Jacek" (his grandfather). This brief moment before jumping on his grandfather's legs is one of pure joy.'

© ALEX INGLE



© SAM DELAWARE

Youth Photographer of the Year
'Sarah' by Sam Delaware
United States

'Like so many heading for university, I left my home this year for the first time and, in an instant, [my family] were no longer part of my daily life,' says Sam. 'I wanted to somehow speak of the mixed feelings I was experiencing; excitement, for the life I was about to begin, and nostalgia for the one I was leaving behind. Travelling back to Maine allowed me to create this image of my sister.'

Architecture
'Snowy Central Park at 10,000ft' by Filip Wolak
Poland

'It was one of those brisk wintry days in March 2015,' says Filip. 'Amazed by how clear the day was, I took my Cessna above New York's restricted airspace, which gave me full freedom to roam. The winds were quite strong that day, with no haze and unlimited visibility. With a bit of planning (and luck) I was able to capture perfect shadow alignment along the avenues.'

© KEI NOMIYAMA

© FILIP WOLAK

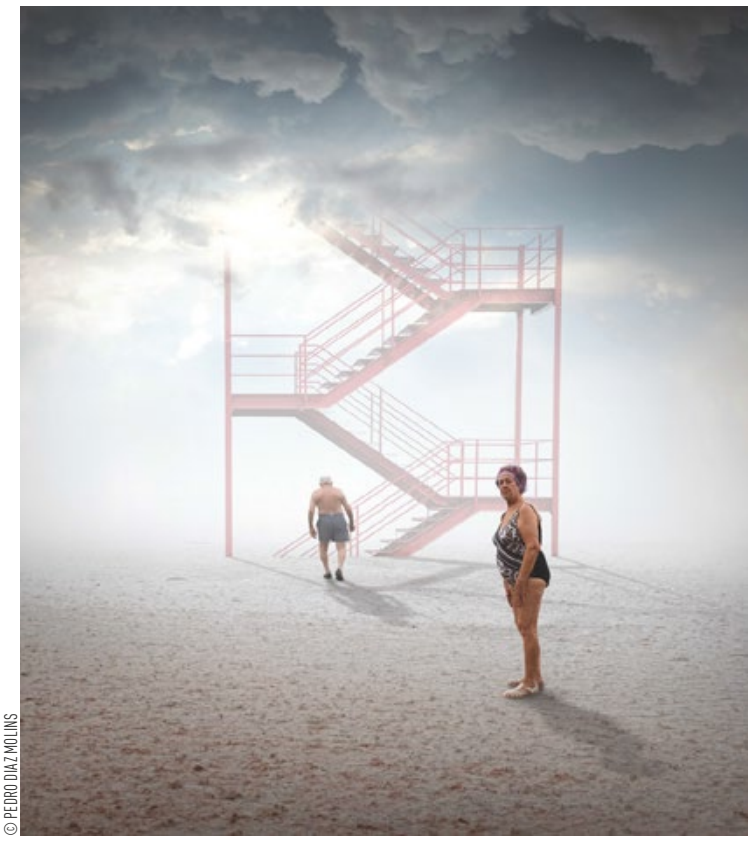
Travel
Untitled by Andrej Tarfila
Slovenia

'I was driving towards Kranj, the capital of the Gorenjska region in the Slovenian Alps, when I suddenly saw this marvellous haze in the fields rushing past the car window,' says Andrej. 'I decided to abandon Kranj and the nervous drivers. The sight in front of me was simply overwhelming. I cut myself off from civilisation and plunged into the silent light of the rising sun. The rays shone through the morning haze for a timeless and graceful shot.'

© ANDREJ TARFILA

Open Photographer of the Year
'Enchanted Bamboo Forest'
by Kei Nomiyama
Japan

'Firefly season in Japan occurs at the beginning of the rainy season,' says Kei. 'This firefly is a species called *Luciola parvula*, and it blinks repeatedly. Fireflies in bamboo forests are rare and their population decreases every year, partly because of environmental destruction. This picture was taken under moonlight.'



© PEDRO DIAZ MOLINS

Enhanced
'Planned Obsolescence' by Pedro Diaz Molins
Spain

'This is the result of five blended photos. I adjusted the shadows for a more realistic result,' says Pedro. 'The old woman in the foreground has a strong pose and is staring at the viewer. The old man in the background completes the story, as he heads towards the staircase.'

Split Second
'Splashing Birds' by Chaiyot Chanyam
Thailand

'I saw these two birds sipping water on a bank, unaware of the incoming crashing waves,' says Chaiyot. 'It's all about anticipating what is going to happen. If you couldn't see what was coming, you wouldn't be able to take such a picture, no matter how fast your camera.'

© CHAIYOT CHANYAM

Nature & Wildlife
Untitled by Michaela Smidova
Czech Republic
'When I saw this polar bear swimming in the water,' says Michaela, 'my goal was to capture his joy and energy.'

© MICHAELA SMIDOVA

People
'Cuba Beach/ Reuters' by Alexandre Meneghini
Brazil
'On Sunday 28 April 2015 Cuba registered a temperature of 39.7°C – 0.1° less than the island's record – as reported by José Rubiera, director of the National Forecast Centre, part of the Institute of Meteorology of Cuba,' says Alexandre.

© SWEE CHOO OH

© SEPEHR JAMSHIDI FARD

Youth Culture
'Salt Cleansing' by Sepehr Jamshidi Fard
Iran

'Lake Urmia in Iran has always been a place where people cleanse,' says Sepehr. 'They cleanse their skin from the penetrating rays of the sun, and cleanse their minds and render it like the landscape itself; white, blank, with an indistinguishable horizon.'

Arts and Culture
'The Lantern Store' by Swee Choo Oh
Malaysia

'While walking along a street in the early morning, I was captivated by this wonderful lady starting her day, peacefully waiting for customers,' says Swee. 'She was perfectly framed by the store, with beautiful morning light illuminating the lanterns.'

The overall winners of the Open category and the Youth category were announced on 21 April. All the winning and shortlisted images will be exhibited at Somerset House, Strand, London WC2R 1LA until 8 May and will then tour the world. The exhibition is accompanied by a book of the winning and selected shortlisted works, priced £34.99. If you would like to learn more about the competition or purchase the book, visit www.worldphoto.org

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WILDLIFE WATCH

Avocets

The avocet, the symbol of the RSPB, is a true conservation success story and a great photographic subject, as **David Tipling** reveals

David Tipling
David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. **www.davidtipling.com**

WITH their piebald plumage and upturned bill, the avocet is one of Britain's more striking and photogenic birds. In 1893 avocets became extinct in the UK due to land reclamation of their habitat. They returned during the 1940s and colonised coastal marshes that had been re-flooded as a defence against invasion by Germany. They have since increased and colonised many sites with an increasing breeding population of around 1,600 pairs.

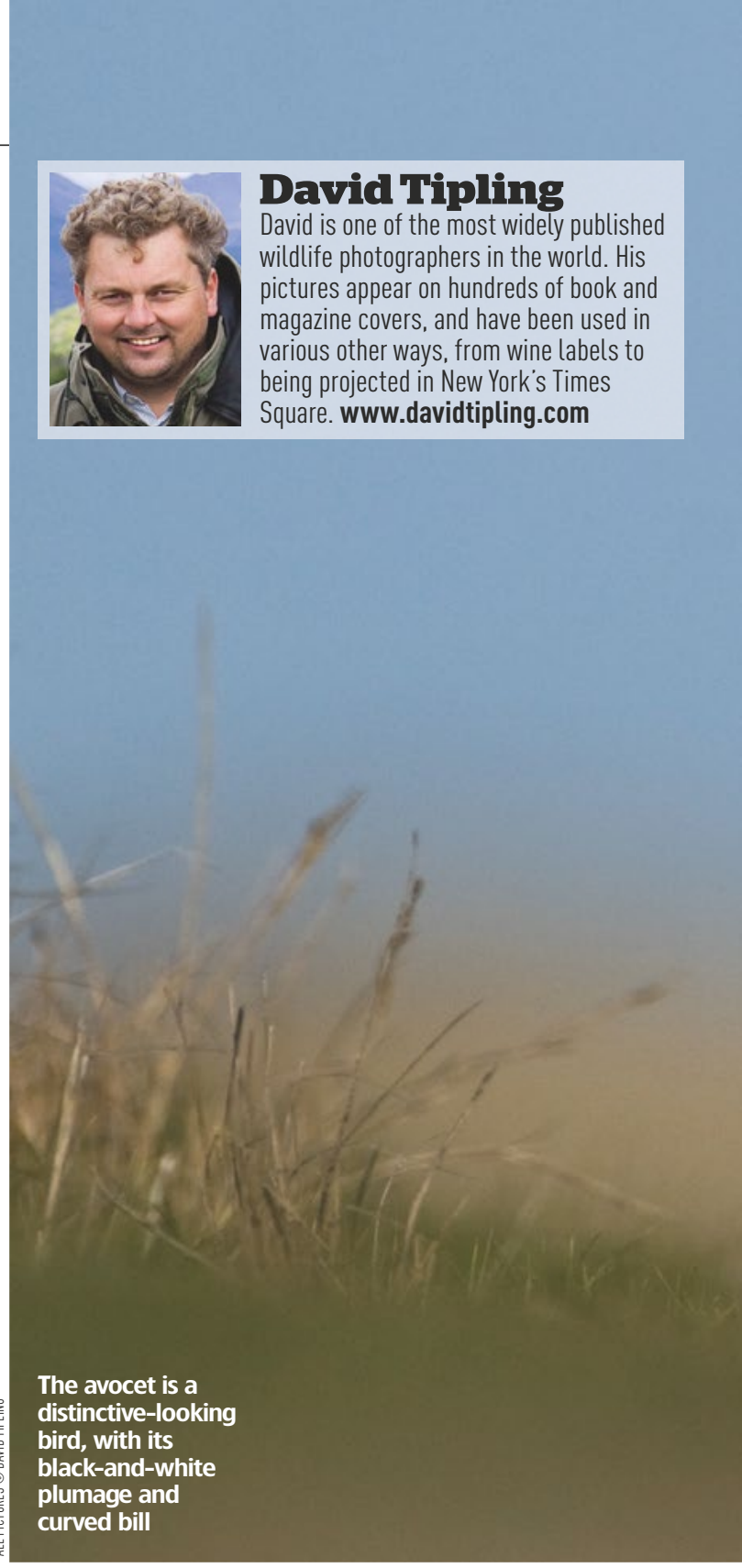
Habitat

Avocets breed on flat, open areas on the east and south coasts of England in summer. You can find them wading on mudflats, lagoons, beaches and estuaries.

Best time to shoot

Winter is the time to seek out flocks of avocets. When they take to the air they fly in tight formation and beautiful images can be created. With shots such as these, getting close is not necessarily desirable, so a telephoto zoom within the 80-500mm range is ideal.

By April, avocets are arriving at traditional breeding sites and there is a great deal of activity to photograph. Some might still be staying in tight flocks, while others start to pair up and establish a territory. By the end of the month, mating and territorial battles can provide the photographer with some interesting behavioural shots.

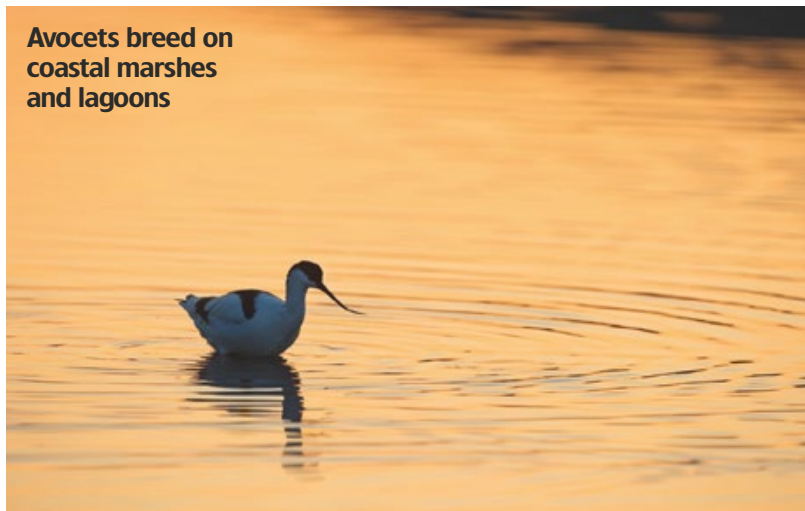


The avocet is a distinctive-looking bird, with its black-and-white plumage and curved bill

Avocets flying in close formation create some excellent photographic opportunities

ALL PICTURES © DAVID TIPLING

RSPB reserves are great venues to spot adults and their chicks



Avocets breed on coastal marshes and lagoons

KIT LIST

Beanbag

A beanbag is useful for resting your telephoto lens on when shooting from public hides.

Teleconverter

A teleconverter gives extra reach, and chances are you will always want to be that little bit closer.

Shooting advice

Never a dull moment

Once the chicks have hatched on wet or cool days, adults will frequently brood their young, calling the chicks over to huddle under their bodies. Intruding gulls, marsh harriers or other predators will be mobbed by adults. Photographing breeding avocets is never dull.

Getting close

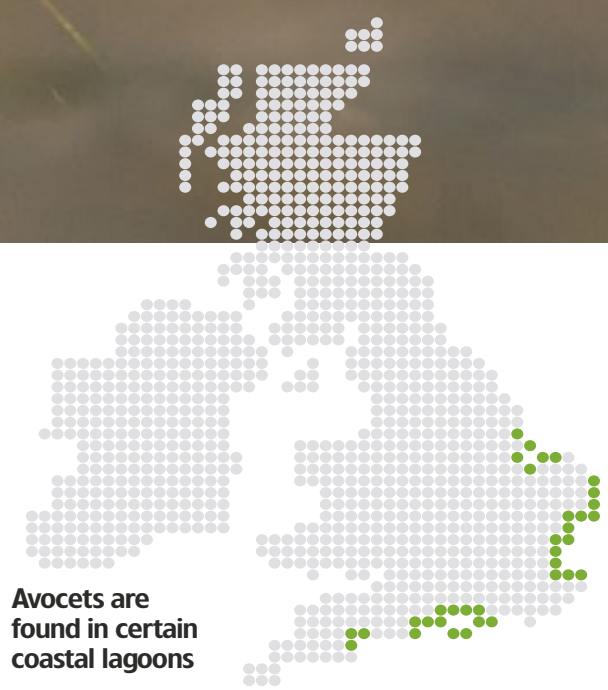
Avocets breed on coastal marshes and lagoons along England's south and east coasts. Large numbers are seen in winter in the southwest, with Poole Harbour in Dorset and the Exe Estuary in Devon being two hot spots.

The best sites for photographing avocets during the breeding season are from public hides on RSPB reserves – quite apt, as the avocet is the society's distinctive logo. Their original stronghold of Minsmere in Suffolk (current home of the BBC's *Springwatch* programme) offers close encounters and is my top spot for photographing them. Plus, this site offers lots of potential for getting great shots of many other species. Titchwell Marsh in Norfolk and a number of other smaller reserves are good, too. It's also worth looking on the internet to see where avocets are being photographed, with www.birdguides.com a good resource.

Shooting tips

Avocet flocks in flight can be quite tightly packed when flushed by a bird of prey or other predator. When they wheel round, it is the patterning on the upper wing that makes for a very attractive image. Use as large a depth of field as possible to keep as many birds in the flock in sharp focus.

Avocets aggressively defend their territories, even against harmless ducklings. So if focused on a breeding bird, be ready if another bird approaches, as it is likely the avocet will chase it off.



Avocets are found in certain coastal lagoons

About the avocet

- **Location** In summer they can be found on coastal lagoons in the south and east of England, and the Exe estuary in winter.
- **Size** On average they are 42-45cm in length, with a wingspan of 77-80cm, and weigh about 140g.
- **Nest** This is a shallow scrape that sits on bare mud, made-up of short pieces or stems, roots and leaves.
- **Diet** The avocet's diet is typically aquatic insects and their larvae, as well as crustaceans and worms.
- **Population** The UK is home to some 1,600 breeding pairs in the summer, with the population swelling in winter to some 7,500 birds.

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To enter via email, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF.

Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	**Portraiture**	**7 May**	**29 May**	**25 June**
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy16**

This month's prize

Win a Sigma 85mm f/1.4 EX DG HSM lens and an EF-610 DG ST electronic flash

The winner of this round of APOY 2016 will receive a Sigma 85mm f/1.4 EX DG HSM lens. This large-aperture medium telephoto lens, optimised for use with digital SLR cameras, features a focal length of 85mm, ensuring a natural perspective. The large aperture of f/1.4 is especially ideal for portrait and low-light photography. When used on digital cameras with an APS-C-sized imaging sensor, the lens effectively becomes a 127.5mm f/1.4 lens. The Sigma 85mm f/1.4 is equipped with a rear-focus system that minimises fluctuation of aberration caused by focusing. The Super Multi-Layer Coating reduces flare and ghosting, even in backlight photography.

The winner will also receive an EF-610 DG ST electronic flashgun. With a GN (guide number) of 61m @ ISO 100. This flash is designed to work with the latest TTL auto exposure systems of all popular digital and film SLRs.

That's a total prize value of £1,059.98 for round three of APOY 2016.

APOY 2016
In association with SIGMA

Round Three
Soul Love

PORTRAITS are not the easiest things to master. There are expectations attached to portraits that can be somewhat intimidating. Drawing out the hidden qualities and character of an individual is not always easy.

There are a number of things to consider, such as ensuring the correct focus and making sure your images are not full of superfluous background detail that fights with your photograph's subject for attention.

Great portrait subjects can be found in all walks of life, from family and friends to your local shopkeeper and even strangers. There are no stipulations in this particular round as to how your images must be taken. You can employ both natural and artificial light, so if you've been avoiding getting to grips with your flashgun, this could be the round to get a little brave.

As always, we have excellent prizes to give away. If you'd like some helpful tips for shooting a confident portrait, please turn to page 36.

© BETINA LA PLANTE

This image by Betina La Plante perfectly demonstrates the expressive qualities of combining low-key lighting with black & white

APOY 2016 In association with SIGMA

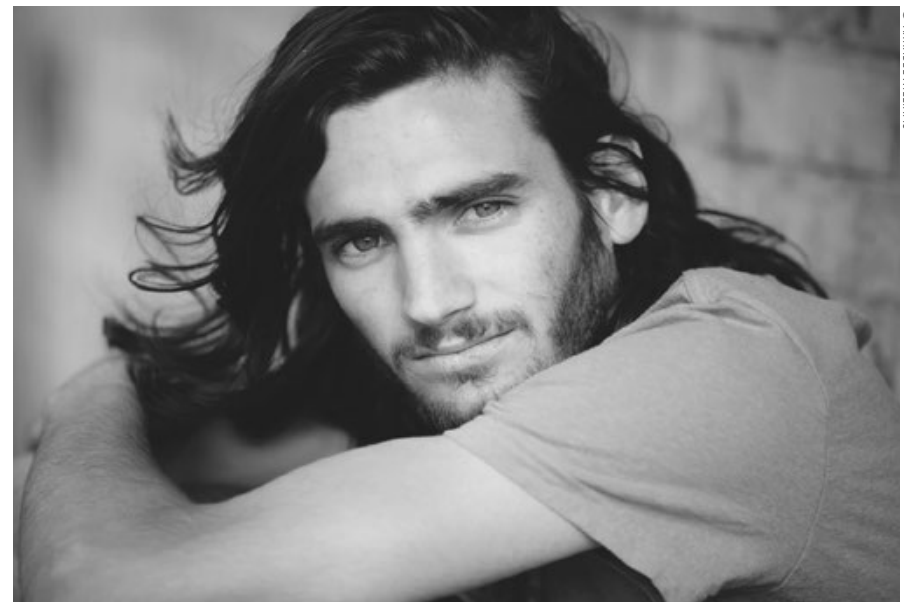
Round Three **Portraiture**

We take a look at some tips and tricks to set you on your way to shooting confident portraits

© JENNIFER ANN PEEL

Colour and monochrome

COLOUR and black & white can bring many things to a portrait, and often which one you choose can depend on the light. Low-key lighting works well with black & white. The film noir aesthetic can add real drama. If you're working with high-key lighting such as bright sunlight, you may find that your image benefits from the bright vivid colours



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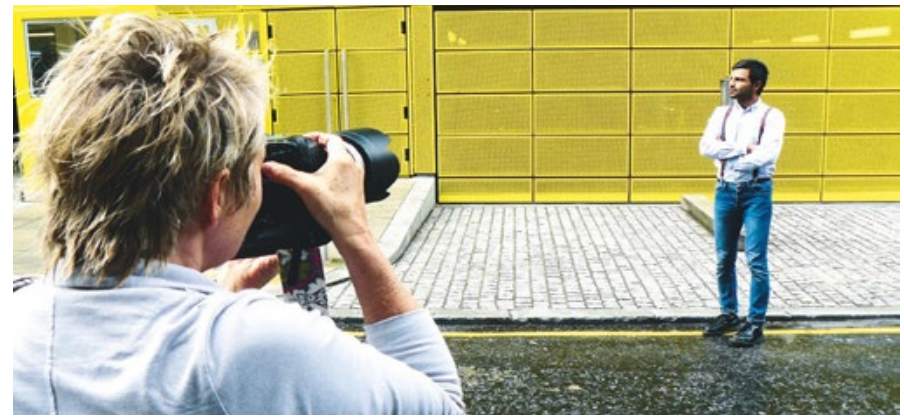
The right lens

PORTRAITS lend themselves to fast telephoto prime lenses, with 85mm a popular choice for full-frame shooters, 50mm on a cropped sensor and 42.5mm on a Four Thirds camera. The fast maximum apertures offer plenty of control over depth of field, allowing you to blur the background and isolate your subject.

© MARTIN WILLIAMS

Window light

ONE OF the most interesting ways to achieve a natural-light portrait is by working with window light. The tip here is to always remember to expose for the brightest areas of your subject to avoid blowing out the highlights. Also, remember to turn off any artificial lights in the room, particularly when you're working in colour, as correcting varying colour temperatures can be a nightmare.



© OLIVER ATWELL

On the streets

USUALLY, the idea of street photography is to blend in to capture those candid moments that may otherwise pass us by. However, on this occasion it may be worth taking a different approach. Asking to take someone's portrait may take many of you out of your comfort zone, but just the simple act of asking can lead to excellent results.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. 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This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2016 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. 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★★★★ - AP Mag
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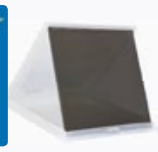
★★★★★ - Digital Photo for build, image quality & value
- April, 2014



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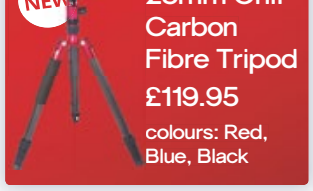

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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Emphasising the smoke

THE ARCADIA show was one of the highlights of last summer's Glastonbury Festival in Somerset. Adrian Mills has captured a great view of the giant mechanical spider spewing fire, deliberately choosing to underexpose for the flames, which varied in intensity throughout the show. I can appreciate his reasoning, although this does perhaps underestimate the ability of the sensor to hold highlight detail. Even so, it was possible to lighten the image at the raw-processing stage to reveal the detail and drama in the captured scene. In the following steps, I show how increasing the Clarity slider setting helped emphasise the smoke and flames.

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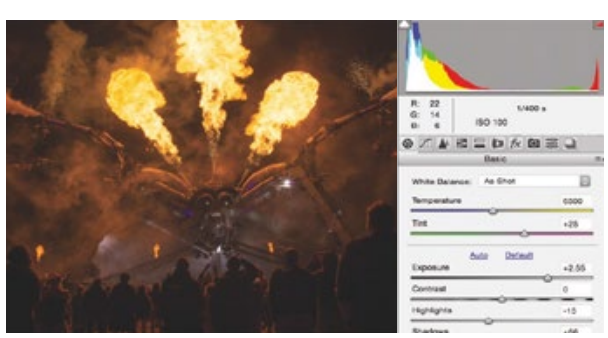
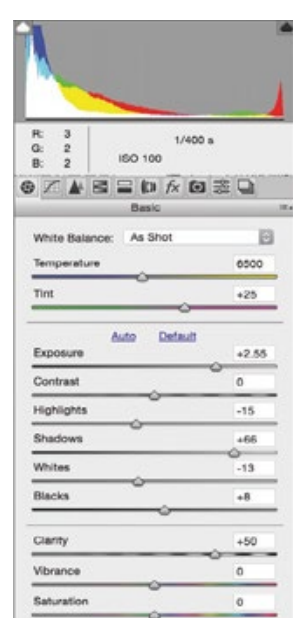


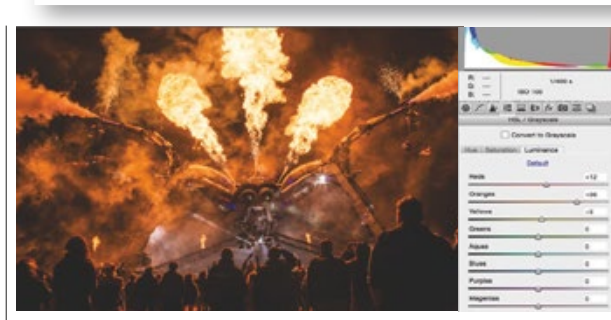
1 Lighten the exposure

I opened the raw image in Camera Raw, and applied a +2.55 Exposure adjustment to lighten the image. As you can see, the histogram shows an expanded range of tones where the highlight detail in the flames is only just beginning to clip. I also increased the Shadows setting to lighten the shadow areas.

2 Add Clarity

The next step was to fine-tune the Whites and Blacks sliders to boost the tone contrast. After that, I went to the Presence section and set the Clarity slider to +50. This setting added localised contrast to the texture of the smoke and flames. It also made the backlit members of the audience stand out more.





3 Darken the highlights further

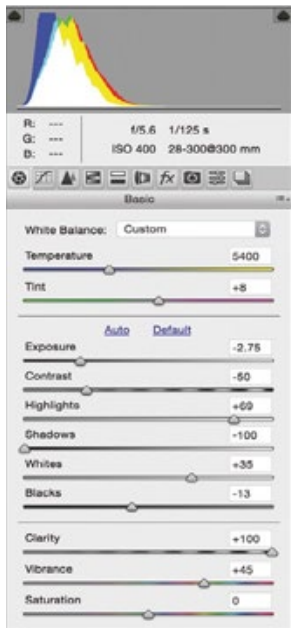
For the final step, I went to the HSL/Grayscale panel, where I clicked to activate the Luminance tab. Next, I selected the Target Adjustment Tool and, by clicking and dragging on the image, was able to lighten the Reds and Oranges colours, thereby adding more brightness and contrast to the scene.

Darkening the mood

THIS photograph of an avenue of beech trees was taken by Andrew Wilson at the Dark Hedges near Ballymoney, in Northern Ireland. The picture was shot using a Nikon D600 with a Nikkor 28–300mm f/3.5–5.6 lens at the 300mm lens setting, and the exposure was 1/125sec at f/5.6. This was pushing the technical limits of what one could expect to capture using these settings. I assume Andrew had the vibration reduction enabled in order to reduce the camera shake. Ideally, the camera should have been mounted on a tripod, and a smaller lens aperture used to increase the depth of field. I like the final image, though, and the fact the original was shot lighter did not inhibit choosing to apply a darker processing treatment. This is because exposing to the right enables you to capture more levels of tone information, and therefore have more tone detail to edit with.

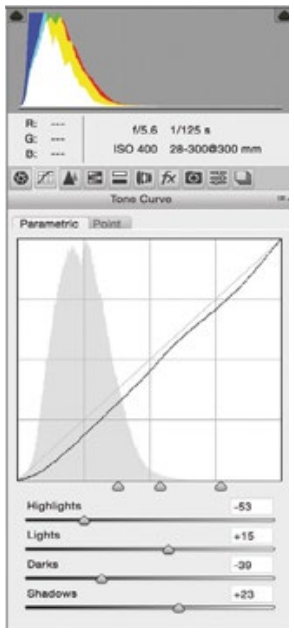
1 Darken the exposure

In this first step, I adjusted the Basic panel settings to darken the exposure, and set the Contrast slider to -60 to reduce the global contrast. At the same time, I set the Clarity slider to +100 to boost the midtone contrast. I also manually adjusted the white balance to make the photograph appear warmer.



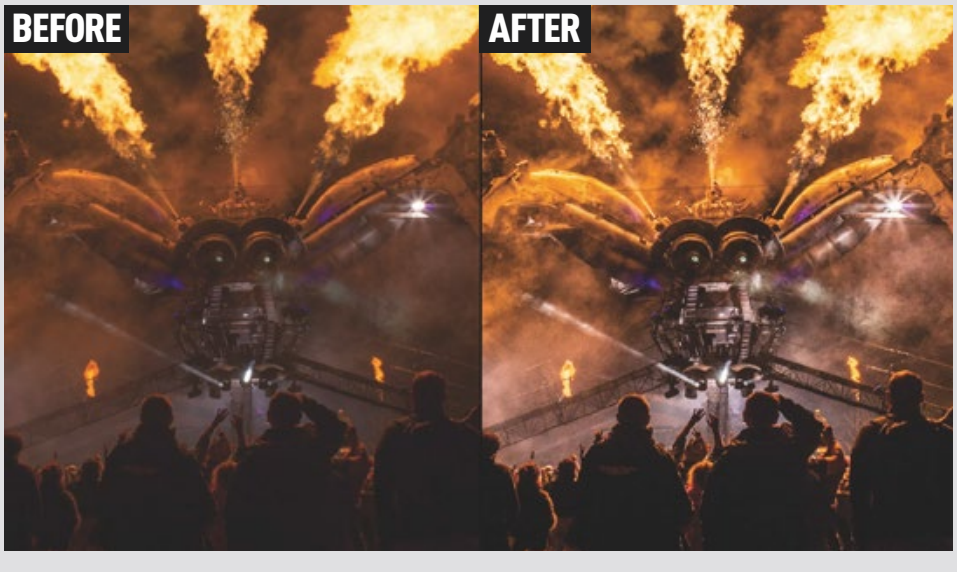
2 Add a Tone Curve adjustment

Having applied global and localised contrast adjustments in the first step, I then went to the Tone Curve panel to fine-tune the overall contrast. Here, I applied the parametric sliders settings to carefully manage the tone balance between the shadows, midtones and highlights.



3 Add a darkening vignette

Finally, I selected the Crop tool and removed the trees either side. Next, I went to the Effects panel, where I adjusted the Amount slider to apply a soft feathered, negative Highlight Priority adjustment that darkened the corners of the photograph.



Clarity adjustments

REGULAR readers will have often heard me refer to the Clarity slider as either a midtone contrast or localised contrast-adjustment tool. While the main Contrast slider adds contrast across the entire tonal range, the Clarity slider is a contrast-boosting adjustment that selectively targets the midtone areas only. Adding Clarity can make a photograph appear more contrasty without causing the shadow or highlight tones to clip. Essentially, it adds edge contrast that targets the midtones, gently ramping off towards the highlights and shadows. The Clarity slider is particularly useful for adding more contrast when making prints on matt paper, where you have a restricted print tone range.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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Reader Portfolio

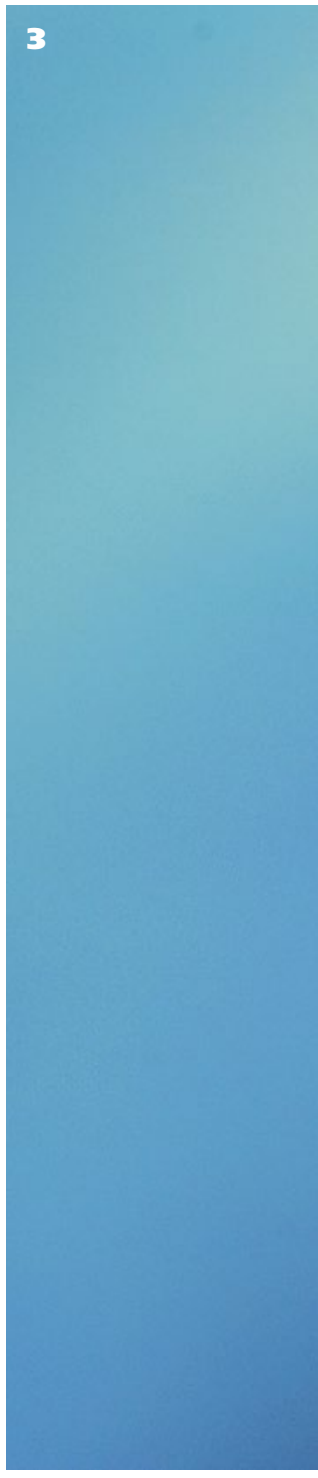
Spotlight on readers' excellent images and how they captured them

Protector

1 The nicely framed image is about contrasts. We have the jagged, severe form of the spider against the smooth form of the butterfly. We also see a distinction in the colours of the bodies
Nikon D5200, 70-300mm, 1/40sec, ISO 200

The Different Love

2 Where image 1 was about contrasts, here we have a shot that complements. The sections of the caterpillar's body sit nicely against the eggs on the branch
Nikon D5200, 70-300mm, 1/25sec, ISO 100



Sleeping Beauty

3 Here we see the real potential of well-executed macro photography. The colours are especially vivid and the detail of the various components throughout the frame truly hold your attention
Nikon D5200, 70-300mm, 1/30sec, ISO 100

Yasir Mehmood, Pakistan

While Yasir is a designer by trade, he actually identifies photography as his real passion, specifically images of nature and wildlife. He especially loves the colour combinations found on insects and is addicted to using photography to capture their almost fantastical forms. He is always experimenting with new techniques to get better results. In the future, he hopes to develop a stronger eye for subjects, and to become more experienced with his combination of a Nikon D5200 and Sigma 70–300mm lens with extension tubes and macro filters.

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My Sharp Nails

4 The principles of lighting still apply no matter how close you are to a subject. Notice how the light interacts with the insect to highlight the right eye and bring out the subtle detail of the antennae
Nikon D5200, 70-300mm, 1/40sec, ISO 400

The Hopper Window

4 This is a wonderful image that makes excellent use of a natural frame and photogenic subject. The simple colour palette of the scene also works particularly well
Nikon D5200, 70-300mm, 1/25sec, ISO 400

Accessories

Useful gadgets to enhance your photography, from phones to filters...

4V Design Lusso Large leather camera strap

With the promise of exceptional-quality materials, is this strap one of the best around? **AP** finds out

● £79.97 ● www.4vdesign.it/en

At a glance

- Made from quality leather and cotton
- Comfortable shoulder pad
- Includes camera-fitting kit

ONE OF the most interesting companies at The Photography Show in March was 4V Design. It produces a range of camera straps for compact cameras to DSLRs. It stood out because of the sheer quality of its products and the attention it pays to design. We tried the Lusso Large leather camera strap, the biggest in the company's range. It's primarily designed to hold a DSLR, but is suitable for anything substantial.

Most 4V Design products are made from leather, but this model features a 20mm wide cotton ribbon for the main part of the strap, with a Tuscany leather shoulder pad and detailing. On the underside of the shoulder pad is what 4V Design calls ultra-grip technology; in essence, it's a material that gives the shoulder pad additional grip to prevent it rubbing. The pad has memory foam, too, to make it more comfortable. It's shaped and curved so it's ready to use straight out of the box, while as a final flourish its edges are hand painted.

Our review strap was black with black stitching, but there are other colours, including light brown tan with tan stitching and a dark green wash leather with cyan stitching.

In use

While we prefer 4V Design's full-leather Classic strap, the all-black Lusso strap is understated and does match up well with a black camera. The cotton is durable and supple, which makes it easy to scrunch up in your kit back. It's clearly strong enough to hold a reasonable weight, too. In short, we found the Lusso Large leather camera strap to be incredibly comfortable. It certainly made light work of carrying a Canon EOS 5D Mark II with a large lens.

Amateur Photographer Testbench GOLD ★★★★★

ALSO CONSIDER

4V Design Ergo wrist strap

£42.50

Something a bit different from the norm is the Ergo wrist strap. This small, well-designed strap is ideal for anyone who likes their camera to hand at all times, but keeps it secure, too.

4V Design Classic Large strap

£72.50

This strap is similar to the Lusso, although in place of cotton ribbon it features leather. It comes in the same colours, but there are a couple of additional styles, too.

4V Design Canvas ALA Strap

£89

With the ALA, the shoulder pad makes up practically the entire strap. The top is made of canvas, it's finished with Tuscan leather and the underside is suede. What's not to like?

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Master Lock Bluetooth Smart Padlock 4400D

● £55 ● www.masterlock.com

MASTER Lock is one of the biggest names in padlocks and combination locks. One of its latest products is a Bluetooth padlock. The new Master Lock Bluetooth Smart Padlock 4400D can be opened by authorised users when they have their Bluetooth-enabled smartphone in range. Photographers often carry a lot of expensive kit, so this feature could be a convenient way of having control over your equipment's security.

To operate it, users need to install the Master Lock Vaults eLocks app for their iOS or Android smart device. The padlock then needs to be registered to the user before being set up and paired. The registered user can now use the app to do a variety of things. They can invite people to download the app, and grant them permission to open the lock. For example, if you are at a wedding and you have a bag of camera gear, you can grant access to the padlock both to yourself and to a second shooter. Nobody else can access it.

Crucially, the registered user is able to manage when other users can open the lock, as well cancelling their permission to open it at all. The app will tell you who accessed the padlock last and when. It will even tell you if someone has attempted but failed to open it. The lock's battery is like one you find in a wristwatch and Master Lock says it has a two-year life.

The advantage of this padlock is that there is no key to lose or combination to forget. If you're thinking, 'But what if I lose my phone?', Master Lock has that covered, too. There's a directional, or control, pad on the front. Using a unique combination of up, down, left and right, you can open the lock.

The padlock worked perfectly in testing. We were able to open it with a phone and when we disconnected Bluetooth, it denied us access. We also invited a guest to use it and it worked just as well for them, too. For users who have a studio with a locked cupboard full of kit, photographers sharing a Peli Case containing cameras for location work or for securing your gear in a hotel room while travelling, this lock is really useful. **AP**

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At a glance

- 1in, 20.1MP sensor
- 25-250mm equivalent f/2.8-5.9 Leica DC lens
- ISO 125-12,800 standard, 80-25,600 extended
- 1.166-million-dot electronic viewfinder
- 1.04-million-dot 3in touchscreen
- 4K 30p/25p video recording and 4K Photo
- Price £530

The TZ100 delivers fine-looking images in good light, although colours are slightly muted compared with images from some other brands

Panasonic Lumix DMC-TZ100

Andy Westlake investigates Panasonic's pocket travel camera that combines a 1in sensor and 10x zoom lens

For and against

- ➕ Really useful zoom range covers most subjects
- ➕ Excellent image quality from 1in sensor
- ➕ Pocketable design
- ➕ Well-implemented in-camera raw conversion
- ➖ Electronic viewfinder is rather small
- ➖ Enthusiast photographers may find the controls frustrating
- ➖ Fixed rear LCD limits compositional flexibility

Where in the range

Panasonic Lumix DMC-TZ80

Price £330

The TZ80 is the latest model in Panasonic's long-running travel zoom range and has a small 1/2.3in 18MP sensor coupled with a 24-720mm lens

Panasonic Lumix DMC-LX100

Price £500

Designed for enthusiast photographers, the LX100 has extensive manual controls and a fast 24-75mm f/1.7-2.8 lens

Data file

Sensor	20.1MP, 1in MOS
Output size	5,472x3,648
Lens	25-250mm equiv f/2.8-5.9
Shutter speeds	60-1/2000 sec; 1-1/16,000sec electronic
Exposure modes	PASM, iAuto, scene
Metering Modes	Multi, centreweighted, spot
Sensitivity	ISO 125-12,800 standard, ISO 80-25,600 extended
Exp comp	±5EV in 1/3 steps
Continuous Shooting	10fps; 5fps with AF tracking
Screen	3in 1.04-million-dot touchscreen
Viewfinder	0.2in 1.16-million-dot EVF
AF points	49
Video	4K (3,840 x 2,160), 30fps or 25fps
External mic	No
Memory card	SD, SDHX, SDXC
Power	DMW-BLG10E Li-ion
Battery life	300 shots (LCD); 240 shots (EVF)
Dimensions	110.5x64.5x44.3mm
Weight	310g with battery and card

Perhaps because it was never a traditional film-camera company, Panasonic always tries to find ways of offering something beyond the ordinary with its Lumix cameras. It invented the 'travel-zoom' class by combining a long-zoom range with a compact, portable body when it launched the original Lumix DMC-TZ1 in 2006. More recently, it has embraced video technology, offering high-resolution 4K recording in most of its cameras, along with associated 4K Photo modes that use the same technology to shoot high-speed stills. For 2016, it has combined these in a pair of new TZ models.

The first of these, the TZ80, which we reviewed in AP 2 April, is essentially an iteration of last year's TZ70, with a small 1/2.3in

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sensor and 30x optical zoom. However, the subject of this article, the TZ100, is a very different beast. It employs a much larger 20-million-pixel, 1in sensor that promises much-improved image quality. The main trade-off is a less-extensive zoom, although its 10x 25-250mm-equivalent range should still be more than sufficient for most purposes. All this fits in a body that's just slightly thicker than the TZ80, and that fits in a coat pocket or small bag.

In essence, the TZ100 promises to shake up the travel-zoom class in much the same way as Sony's Cyber-shot DSC-RX100 upstaged all previous enthusiast compacts in 2012. For the first time, it should give the kind of image quality that won't disappoint critical enthusiasts, in a way its smaller-sensor cousins could never quite manage. It also offers a decent level of manual-exposure control, along with a built-in electronic viewfinder. So the question we need to answer is simple: is the TZ100 the pocket travel camera that serious photographers have been waiting for?

Features

It's safe to say that the TZ100 offers one of the richest feature sets of any pocket camera to date. First, there's that hugely flexible lens range, which covers a very respectable 25mm equivalent wideangle to a decently long 250mm equivalent telephoto. This immediately places the TZ100 in a class of its own among 1in-sensor compacts for compositional flexibility; its closest competitor, the Canon PowerShot G5 X, tops out at 100mm. To get any more range, you'll need a much larger bridge-type model.

The price you pay is a pretty modest f/2.8-5.9 maximum aperture (via f/4.1 at 50mm, and f/5.2 at 100mm), which makes the TZ100 less suited to low-light shooting or experimenting with shallow depth of field effects compared to shorter zoom cameras such as the Sony Cyber-shot DSC-RX100 IV or the Canon PowerShot G5 X. The minimum aperture is f/8, which makes sense on a 1in sensor to avoid diffraction blurring, but means that there's only limited adjustment available, especially at the telephoto end of the zoom, where it's less than a stop.

Headline specs include a native sensitivity range of ISO 125-12,800, which is extendable to ISO 80-25,600. Continuous shooting is available at 10fps with focus and exposure fixed at the start of the burst, or 5fps with focus adjustment between frames. Hybrid 5-axis optical/electronic image stabilisation helps avoid image blur from camera shake.

As mentioned at the start, Panasonic has included 4K video recording, at frame rates of up to 30fps. This technology enables a 4K Photo mode, which in effect allows users to shoot high-speed bursts of images and easily extract single frames as 8MP stills. It's well implemented and genuinely useful when shooting moving subjects.

The firm's recent 4K Post Focus mode is also included. This takes a series of images at different focus distances and stores them together as a movie format file. In playback mode, this effectively allows you to

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With its 25-250mm equivalent zoom lens, the TZ100 covers a broad range of shooting opportunities from wideangle to telephoto

Like most long-range zooms the lens is weaker at the telephoto end, but it can still deliver good results, aided by effective image stabilisation

refocus the image by tapping on the screen. Panasonic considers this sufficiently clever to merit its own button on the camera's back, but I'm really not convinced it's much more than a gimmick: there just aren't that many situations where it's useful.

Naturally, Wi-Fi is built in, allowing you to control the camera remotely using your smartphone or tablet, and copy images to the device for sharing with friends and family. Oddly for a travel camera, however, the TZ100 doesn't have built-in GPS. Instead, the idea is that you use your smartphone to record a GPS log via the Panasonic Image App, then geo-tag your images by syncing the data with the camera over Wi-Fi. In practice, this actually works fine so long as you remember to enable it on your phone, but it's an additional step and less convenient than having the process built-in.

Build and handling

With a metal body shell, the TZ100 feels sturdy and well made, as befits a £550 camera. The top-plate dials click with a pleasing precision and the lens-control ring rotates with silky smoothness. Combined with the modern-looking design and smooth surface finish, it really feels like a premium product. The camera comes in two colour schemes, either conventional all black or the distinctively styled 'red' version we used for this review. This has a mostly gunmetal body with a contrasting titanium finish to the right top-plate, separated by a sliver of red. I wasn't convinced by this at first sight, but quickly grew to like it. If anything, I'd love to see Panasonic offering more colours for that extra element of personalisation.

When you come to start shooting with it, though, the TZ100 quickly shows some limitations. The handgrip is very small, and there's only a small, ill-defined space to put your thumb. Many camera manufacturers have taken to designing sculpted, ergonomic thumb grips as they can work wonders on small cameras, and it's a shame Panasonic hasn't followed suit. Combined with the slippery, smooth metal finish, it means that the camera doesn't feel very secure when held one-handed. I'd recommend using a wrist strap at the very least, and ideally a better one than Panasonic supplies in the box.

For a camera that's aimed at enthusiast photographers, the control layout leaves a little to be desired. The front control dial feels rather underused: when it's not being used for manual focus, it simply replicates the function of the top dial in changing shutter speed or aperture. However, it can't be used to change other settings, such as ISO, when they're activated by pressing a button; instead you have to use the D-pad or top dial, which ends up needing a lot of thumb movement. Oddly, that top dial works in the opposite direction to normal when changing exposure settings: to select a smaller aperture or faster shutter speed, you have to rotate it clockwise by moving your thumb leftwards.

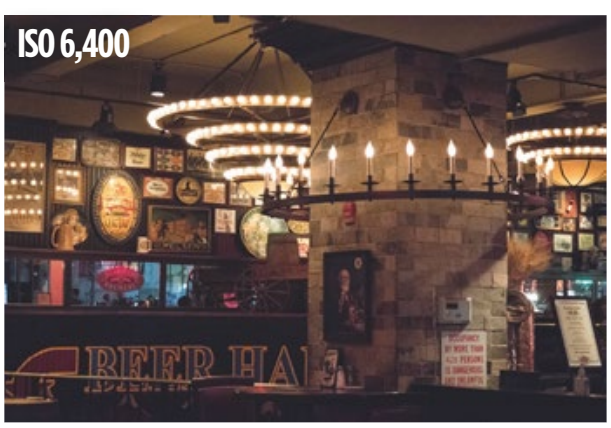
Pressing the 'up' arrow on the D-pad accesses exposure compensation. This is fairly standard for a compact camera, but still annoying for anyone who's become used to a dedicated dial. Strangely, ISO isn't assigned a button by default, but I set it onto the 4K Post-Focus button (Fn2). The focus area can be set using the touchscreen, but I found I frequently set it accidentally with either my thumb brushing the top right corner of the screen or (being a left-eyed shooter)

Pocket camera lenses: range vs speed

THE OTHER small pocket cameras currently on the market all use shorter zooms, with rather faster maximum apertures. In many ways this is the main factor to consider when choosing between the TZ100 and cameras like the Sony RX100 IV series or Canon G5 X.

Which is the better choice depends on how you shoot. I tend to use telephotos quite a lot, so the TZ100 suits me well. I also found that the slow aperture of the lens wasn't quite the handicap I expected in low light, given the sensor's decent performance at high ISOs and the effective image stabilisation.

The examples on the right show a bar interior shot at ISO 6,400 and a night-time shot taken at ISO 12,800 towards the long end of the TZ100's zoom. Image quality of the former is marginal, and a camera with a faster lens would have been preferable here. However, for the second, I'd have needed to crop heavily to get the same composition, revealing more noise and negating any advantage of the faster lens.



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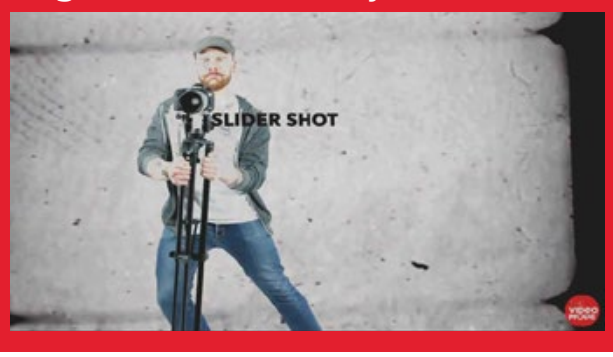

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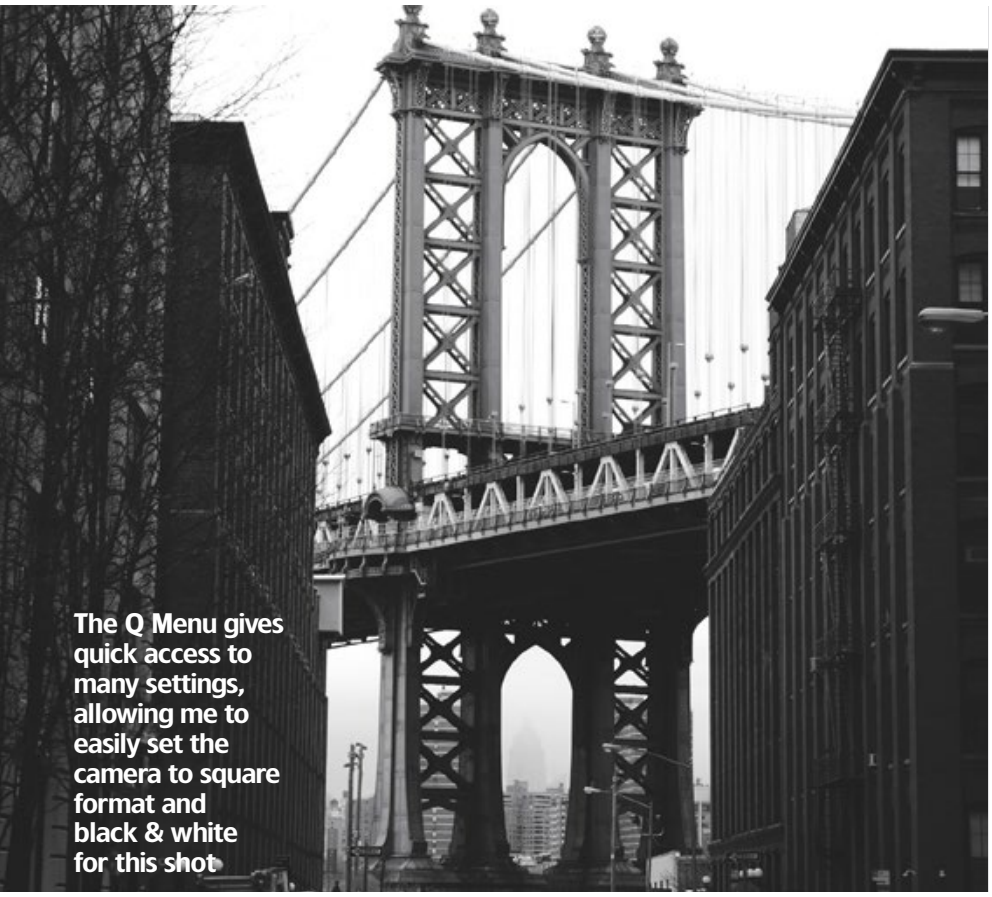


The Q Menu gives quick access to many settings, allowing me to easily set the camera to square format and black & white for this shot

my nose. If you can't get on with using the touchscreen, then you can assign one of the physical Fn buttons to access focus-area selection instead.

Most secondary settings can be accessed either from the D-pad or the on-screen Q Menu. With Panasonic's well-considered touch interface, this allows you to access and change a lot of options very quickly. The touchscreen is also handy for browsing images during playback. However, if you don't want to use it, you can turn it off completely and just use the buttons and dials instead, although this may slow some things down.

All in all, I found the TZ100 perfectly usable, although not as nice to shoot with as the best enthusiast compacts around, particularly when using the viewfinder. However, you won't find a travel-zoom-type camera that handles much better.

Viewfinder and screen

The TZ100 offers two viewing choices while shooting – either the built-in 1.14-million-dot electronic viewfinder or the 3in 1.04-million-dot LCD. At just 0.42x magnification, the EVF is really very small and it's rather high in contrast, too, giving a distinctly different rendition of the scene when compared with the LCD. Even so, it's very useful when shooting in bright light, and a lot better than not having an EVF at all. But I'd have much preferred to see a larger viewfinder, even at the expense of camera size.

The rear screen is very good, giving a more accurate preview of the final image than the EVF, but its fixed design now feels like an anachronism. Clearly Panasonic is aiming to keep the camera's size to a minimum, but I missed the additional compositional flexibility offered by an articulated screen.

Autofocus

Panasonic has spent a long time perfecting its AF systems and the TZ100 benefits from the firm's unique Depth from Defocus technology. This uses knowledge of the lens's optical characteristics when the image is out of focus to determine the correct focus distance. The system works remarkably well, focusing quickly and accurately in almost any situation. The focus point can be placed anywhere in the frame using the touchscreen, and face-detection and subject-tracking modes can be enabled.

Often cameras with relatively slow zoom lenses struggle with focusing in low light, but the TZ100 performs remarkably well. It's only really when trying to shoot in extremely dark conditions that it shows any sign of failing. So if you want to take a lot of pictures in very dimly lit bars, it may not be the best choice; otherwise it should be just fine.

Switch to manual-focus mode and the dial around the lens becomes a manual-focus

Focal points

The TZ100's 10x zoom and 1in sensor make it a near-perfect pocket camera for travelling

USB charging

The battery charges via the micro USB connector, which is handy for topping up from a power bank while travelling.

Eye sensor

This sensor automatically switches viewing from the LCD to the EVF when the camera is held up to your eye.

Top-plate microphones

Stereo mics on either side of the flash record sound for video.

Pop-up flash

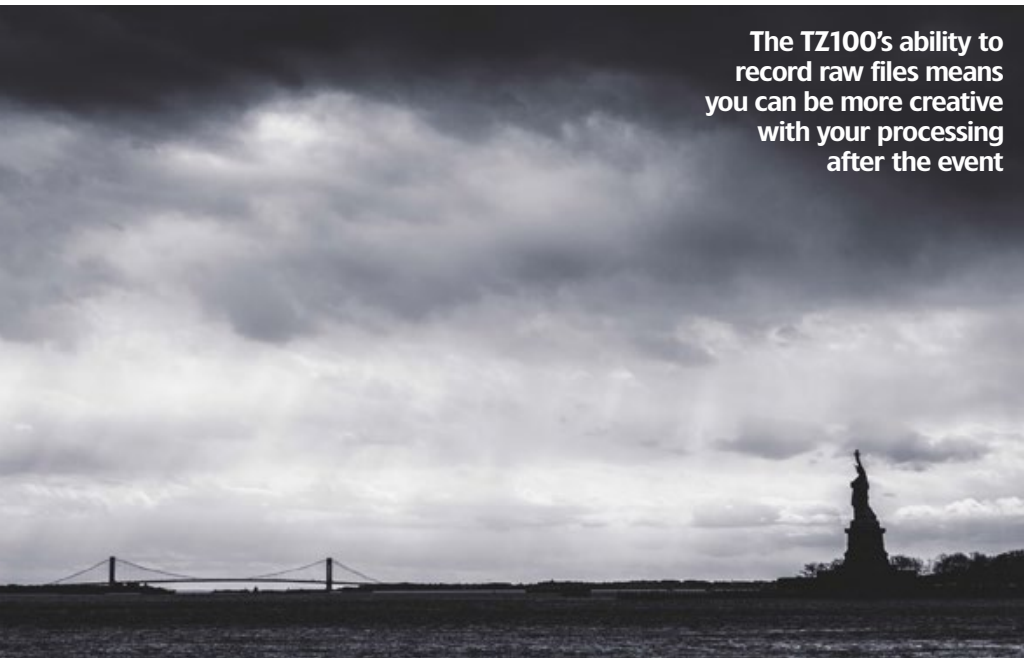
The tiny built-in flash is released by sliding a button on the back.

On-screen touch buttons

A set of user-customisable touch buttons gives an additional layer of control.

Battery

The DMW-BLG10E Li-ion battery is also used in the GF6, GX7, GX0 and TZ80, and rated for between 240 and 300 shots per charge, depending on whether you use the EVF or LCD.



The TZ100's ability to record raw files means you can be more creative with your processing after the event

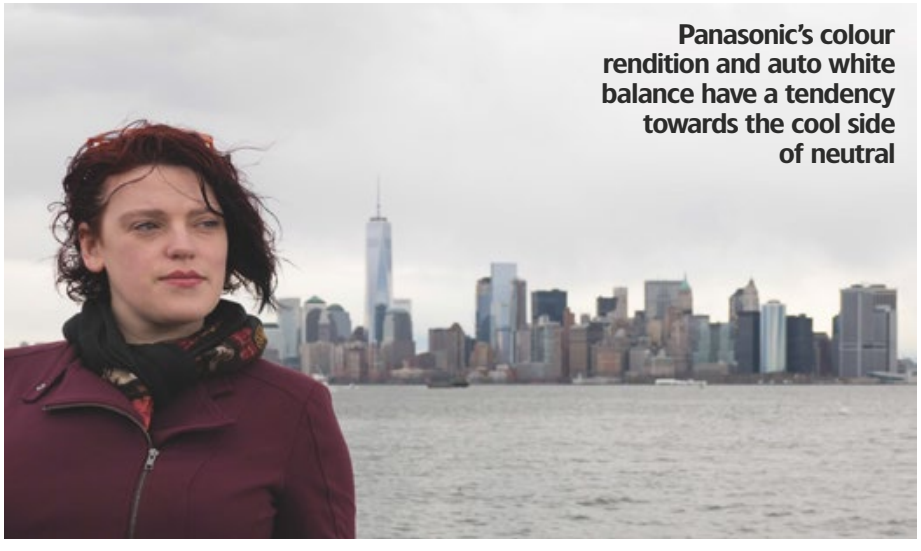
ring. Panasonic has included a peaking display and magnified view, which can be combined together. I found this made it easy to achieve manual focus when desired, except in very low-light situations where the display becomes too noisy.

Metering, white balance and colour

Left to its own devices, the TZ100's metering handles most scenes relatively well. It doesn't quite have the uncanny consistency of the best of its peers, and I found myself using exposure compensation regularly to either tame clipped highlights in bright light, or brighten up dark exposures in dull conditions. Of course, the great advantage of electronic viewing is that you can see all this before you take the shot, and there's the option of a live histogram to help you judge.

Panasonic's standard JPEG colour rendition is accurate and perfectly pleasant, although not as punchy or crowd-pleasing as some other brands. In terms of white balance, the TZ100 tends to give slightly cool results in daylight, while erring to the side of warmth under artificial light, although it's not unpleasant. Crucially, the odd colour casts that previously could beset Panasonic cameras seem to have been eliminated. On occasions when the camera does get things wrong, you can use the well-implemented in-camera raw development to choose a more appropriate white balance.

Low ISO images are packed full of fine detail, but even at ISO 400 noise starts to have a visible impact on pixel-level detail. Even so, I was quite happy shooting up to ISO 1,600, which gives plenty good enough results for online sharing and small prints. Higher settings result in noisy images with little shadow detail, but can still be usable on occasion, especially when converted to black & white. Meanwhile, the lens delivers plenty of detail at wideangle and holds up well through to about 100mm equivalent, but gets noticeably softer beyond. The optical image stabilisation works well, but only within reason: if you try to shoot one-handed at full telephoto, for example, you'll likely get shaky and blurred results. AP



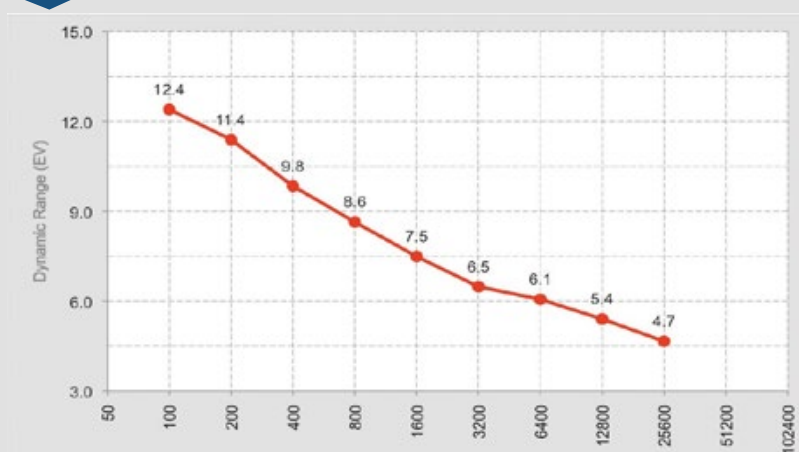
Panasonic's colour rendition and auto white balance have a tendency towards the cool side of neutral

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

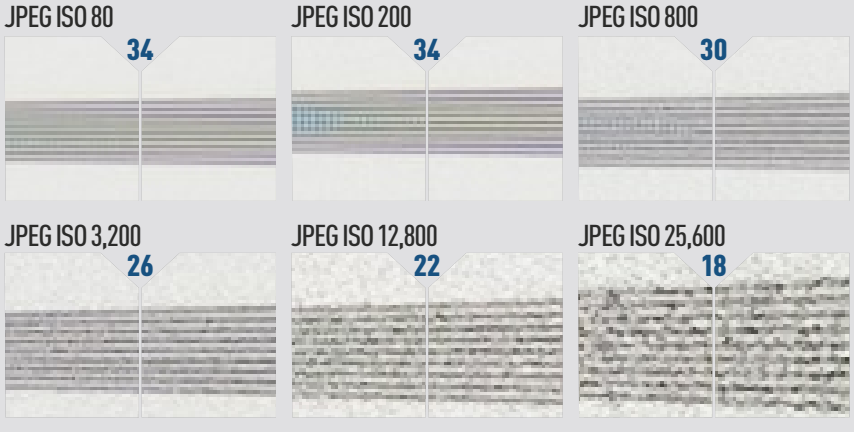
Over the past few years, the 1in, 20.1MP BSI-CMOS sensor that's used in the TZ100 has become very familiar, and the image quality Panasonic is extracting from it is as we've come to know and love. At base ISO, there are stacks of detail and not very much noise, but raising the sensitivity setting sees detail loss from noise and noise reduction becoming detectable as low as ISO 400. But while it's best to stick to low ISOs as far as possible, you'll still get entirely tolerable results up to ISO 1,600. It's important to get exposures as close as possible to correct, though, because there's not as much leeway for adjusting exposure after the event in post-processing as you'll get from raw files from larger-sensor cameras.

Dynamic range



The main take-home message from our Applied Imaging dynamic range tests is that, while the TZ100 scores very well at low ISO, the numbers fall off very rapidly as the sensitivity is raised. A measured dynamic range of 12.4EV at ISO 100 indicates that it's possible to pull a fair bit more detail out of dark shadows when processing raw. But by ISO 800 this ability has more or less completely gone, and at ISO 3,200 and above low readings indicate that there's very little shadow detail at all. Sub-6EV readings at the top ISO settings emphasise their poor quality.

Resolution



With its 20.1MP sensor, the TZ100 can record a whole lot of detail, and this shows in our resolution tests. As usual, it performs best in raw, and here we see it achieving at least 3,400l/ph at low ISOs with the lens set to 35mm (equivalent) and f/4, which is about as much as we could possibly hope for. Noise starts to have a clear impact on detail at ISO 800 and by ISO 3,200 resolution has dropped to around 2,600l/ph. At the top standard setting of ISO 12,800 and the extended ISO 25,600 setting in particular, resolution falls dramatically because of the impact of noise.

Amateur Photographer Image Engineering

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

ISO and Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 80

JPEG ISO 200

JPEG ISO 800

JPEG ISO 3,200

JPEG ISO 6,400

JPEG ISO 12,800

At low ISO settings, TZ100 files show lots of detail with just the barest hint of noise. The extended low ISO 80 setting is very clean indeed, but is a bit more prone to losing detail in the highlights compared to the standard settings of ISO 125 and above. At ISO 800, luminance noise is beginning to mask fine detail if you look at your images closely, but this is unlikely to show up in prints of 12x8in or smaller. By ISO 3,200, however, there's a much greater impact on fine detail, but Panasonic's JPEG processing maintains colour well. ISO 6,400 is about as high as you'd ever want to go, with little in the way of shadow detail remaining, and the higher settings are very noisy indeed. ISO 12,800 can just about be usable when converted to black & white, but I'd steer clear of the extended ISO 25,600 setting.

The competition

Sony Cyber-shot DSC-RX100 IV

Price: £760
Sensor: 20MP 1in CMOS
Lens: 24-70mm equiv f/1.8-2.8

The latest in Sony's popular RX100 range features a pop-up viewfinder and 4K video recording in a very compact, genuinely pocketable body. A stacked sensor design enables high-speed shooting at 16fps.

Canon PowerShot G5 X

Price: £580
Sensor: 20MP 1in BSI-CMOS
Lens: 24-100mm equiv f/1.8-2.8

One of the best-handling compact cameras around, Canon's G5 X has a standout lens that combines a useful zoom range with a large aperture. It also has a decent-sized centrally mounted viewfinder and an articulated LCD.

Olympus Stylus 1S

Price: £300
Sensor: 12MP 1/1.7in CMOS
Lens: 28-300mm equiv f/2.8

Olympus's SLR-styled travel zoom has a large electronic viewfinder and handles nicely. The 28-300mm equivalent f/2.8 lens is versatile enough and while image quality can't match its 1in sensor competitors, the price doesn't, either.

Our verdict

LET'S get one thing straight from the start – the Panasonic Lumix DMC-TZ100 is the best pocket travel camera money can buy right now. Its 1in sensor and 25-250mm-equivalent lens give a great combination of image quality and zoom range in a body that's still small enough to slip into a jacket pocket. I took it on a week-long trip to New York expecting to use it occasionally as a back-up to my 'proper' camera, but ended up carrying it all the time instead, and found it delivered fine results under almost any conditions – indoors or outdoors, sunny or cloudy, day or night. This is its purpose in life, and it fulfils it better than any of its peers. Yes, I'd have got technically better image quality from a DSLR or CSC, but I was pleased with what I got from the TZ100, and it was so much easier to carry around.

Indeed, in practical use, the TZ100 is a quite likeable little camera, although the EVF is painfully small and the lack of a tilting screen is disappointing. The controls aren't as well thought out as those on the best enthusiast compacts I've used, either, so not all functions are easy to access quickly. In terms of handling, the TZ100 feels rather like a point-and-shoot that's developed pretensions to greater things, but that's not surprising given its lineage.

Overall, the TZ100 reminds me very much of the original Sony RX100: it's operationally flawed and sometimes frustrating to use, but capable of results so far ahead of its smaller-sensor rivals that it practically renders them obsolete. Literally nothing else on the market can offer a similar combination of zoom range, portability and image quality. If you're looking for a small camera to take on holiday this summer instead of a DSLR, then without question, the TZ100 should be right at the top of your shortlist.

FEATURES	9/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

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This long exposure was taken at Southwold, Suffolk, with a Cokin Nuances 8-stop ND256 filter attached to the lens

Sony FE 24-70mm f/2.8 GM

Is **Sony's** professional-grade standard zoom for the full-frame FE mount everything Alpha 7 users have been waiting for? **Michael Topham** pairs it with the Sony Alpha 7R II to find out

In its infancy, the Sony Alpha 7 series fell short of offering its users a wide range of lenses. As is often the case with any new camera system, it took time for the full-frame FE mount to establish itself, but now, a couple of years down the line from the launch of the original Alpha 7 and Alpha 7R, Sony Alpha 7 users are much better catered for.

One area of the lens line-up we've been patiently waiting for the manufacturer to address is the absence of zoom lenses capable of shooting faster than f/4. Until recently, photographers wishing to couple faster zooms to an Alpha 7-series body have needed an adapter to use either Sony's own A-mount lenses or those from manufacturers such as Canon or Nikon. It has been a long time coming, but it's encouraging to see Sony launch a series of faster full-frame FE-mount lenses labelled G-Master (GM) lenses, designed to sit above the current G-series range. Currently, there are three lenses that make up the GM line-up. The first of these under the spotlight this week is the Sony FE 24-70mm f/2.8 GM. We'll be following it with reviews of the new Sony FE 85mm f/1.4 GM and Sony FE 70-200mm f/2.8 GM OSS in the coming weeks.

Features

Compared with the smaller and lighter Sony Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS – a lens with an optical construction of 12 elements in 10 groups – this new Sony optic sports a more complex design comprising 18 elements in 13 groups, with nine aperture blades. When you consider how many additional internal elements it has over the older model, it will come as no surprise that what we're taking a close look at here is a significantly larger and heavier lens.

The autofocus is quick and goes about its business in a fast and silent manner

Towards the front of its internal construction is a newly developed extreme aspherical (XA) lens element. It is joined by one extra-low-dispersion (ED) and one super-extra-low-dispersion element. The new XA lens element is said to deliver exquisite corner-to-corner sharpness, with the ED and Super ED elements keeping axial and lateral chromatic aberration in check. In addition, Sony has used its Nano AR coating on the front and rear elements to suppress spurious reflections that can cause ghosting and flare when shooting towards the light.

Like Sony's FE 35mm f/1.4 lens, this zoom uses a direct drive supersonic motor (SSM) to provide smooth and quiet autofocus. It's claimed that the focus motor offers a 0.01mm precision of focus group placement, and if it performs as silently as the FE 35mm f/1.4 it'll have great appeal among those who'd like to shoot movies as well as stills. As to be expected from a premium optic with a premium price, it is resistant to dust and moisture, offering users peace of mind in poor weather conditions.

Improving on the design of the 24-70mm f/4 ZA OSS, an AF/MF switch is located on the side of the barrel, there's a release button to prevent the hood being inadvertently released in its forward facing or reversed position, and there's a zoom lock that can be engaged at 24mm to prevent the zoom extending. The lens accepts filters and adapters via an 82mm thread and to tie in with the release of the lens, Sony has also produced two new screw-in filters: the VF-82MP MC protector and VF-82CPAM Circular PL filter. These aren't cheap, however, and at the time of writing were available for £160 and £280 respectively.

Build and handling

There's no getting away from the fact that the Sony FE 24-70mm f/2.8 GM is a brute of a lens. It's a monster when you compare it with the older Sony FE 24-70mm f/4 ZA OSS. To give an impression of size, it's larger and heavier than Canon's EF 24-70mm f/2.8L II USM, and is only fractionally lighter than Nikon's AF-S Nikkor 24-70mm f/2.8E ED VR lens. It weighs a hefty 886g on the scales and, if you were to glance at it from afar, you'd assume it was a lens designed for a DSLR, not a compact system camera.

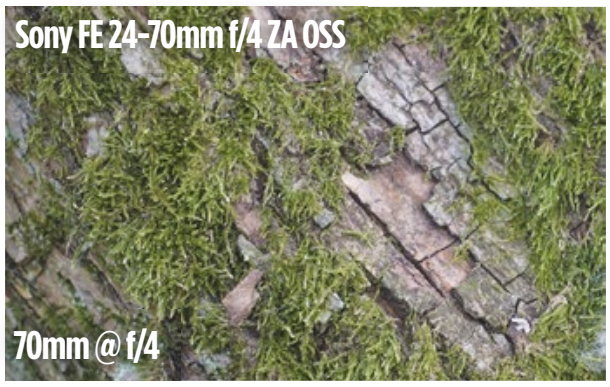
'The barrel of the lens strays away from a smooth finish'

I was sceptical about how such a large and heavy standard zoom would handle on a Sony Alpha 7-series camera. It did make the Alpha 7R II feel very front heavy, and in an effort to offset this imbalance I found myself supporting the full length of the barrel of the lens in the palm of my left hand for every shot other than those that were taken using a tripod.

The barrel of the lens strays away from a smooth finish and is textured to complement the body finish of the Alpha 7 II, Alpha 7R II and Alpha 7S II. From the rear of the lens looking forwards, the diameter increases towards the front, with the manual focus ring slightly larger than the zoom ring. Unlike many lenses that engrave or print focal length markings flat onto the barrel, the engraved markings are added where the zoom ring steps up. This allows the user to use their non-viewfinder eye to refer to the focal length of the lens directly from behind the camera – something I found quite useful during testing.

The zoom and manual-focus rings use similar ribbed rubber grips, but there's enough distance between the two to decipher which is

This shot was taken at full telephoto with an aperture of f/2.8



This comparison reveals how much sharper the Sony GM lens is than the Sony FE 24-70mm f/4 ZA OSS

which without having to look. The zoom ring offers sufficient resistance to prevent the lens creeping under its own weight with the camera pointing downwards, and it requires less than a quarter of a rotation to shift the focal length from 24mm to 70mm or vice versa. The large MF/AF switch is well positioned and quick to locate. Directly ahead of it, beyond the focus ring and below the 'G' branding, you'll find a focus-lock button. This can be used to lock the focus at a moment's notice and prevent the lens refocusing in any AF mode for as long as it's continually depressed. The MF ring operates smoothly, and the overall quality of the fit and finish must be commended for being of an exemplary standard.

Image quality

The lens resolves a mesmerising level of detail, and after comparing the results taken on this lens with those taken on the Sony FE 24-70mm f/4 ZA OSS, it was clear there's no contest as to which is the superior optic. In isolation, the detail resolved by the 24-70mm f/4 ZA OSS seems acceptable, but it's not until shots are viewed side by side that you realise the GM lens is in a different league.

Running the lens through our lab produced a strong set of MTF curves that tell us it's super sharp at the widest end of the focal length and only slightly softer when you push through the zoom range. Centre sharpness peaks around f/4 at 24mm, with corner sharpness improving all the time the lens is closed down towards f/8. The sharpness in the centre at 70mm doesn't quite match the figures recorded at 24mm or 50mm, but it improves when the lens is closed down towards f/5.6. As a general rule, the sweet spot of sharpness is found between f/5.6 and f/8, and it's only as you start to push beyond f/11 that the introduction of diffraction sees the level of detail fall off.

With all lens compensation switched off on the camera, I did identify some purple and green aberrations, but the fringing that appeared along branches of trees was quickly dealt with in Lightroom. Vignetting isn't a major cause for concern at mid to full telephoto lengths, but is more obvious when the lens is used wide open at 24mm. Corners appear approximately 1.5EV darker than the centre with the lens set to f/2.8 at 24mm. To banish this from wideangle images you'll want to stop the lens down by 1 or 2 stops. Barrel distortion at 24mm is replaced by pincushion distortion as you push through the range towards 50mm and 70mm.

AP

Our verdict

AFTER extensive testing, both in the field and in the lab, I'm pleased to report that the Sony FE 24-70mm f/2.8 GM is exceptionally sharp. It has been optimised by Sony's engineers to resolve sensational detail in combination with Alpha 7-series full-frame cameras.

Optically, the lens delivers some really impressive results. It behaves much as we'd expect from a premium 24-70mm zoom, with super-sharp results in the centre at wideangle and only slightly softer results at full telephoto. The corners of images do appear softer at large apertures and to achieve optimum sharpness between the centre and edge users will want to work between the lens's sweet spot, which is found between f/5.6 and f/8.

The sharpness produced by the lens is stunning, but the trade-off for this is size and weight. It's not a lens that complements the compact aesthetics of the Alpha 7 series. However, those who view image quality as a priority ahead of practicality aren't likely to give its size and weight a second thought. With no form of optical stabilisation in the lens, either, it's a better match with the Alpha 7 II, Alpha 7S II and Alpha 7R II than it is with the original Alpha 7 and Alpha 7R, which don't feature Sony's 5-axis in-body stabilisation system. If Sony's other G-Master lenses are anywhere near as good as this one, the future seems very bright for Alpha 7-series users.

Data file

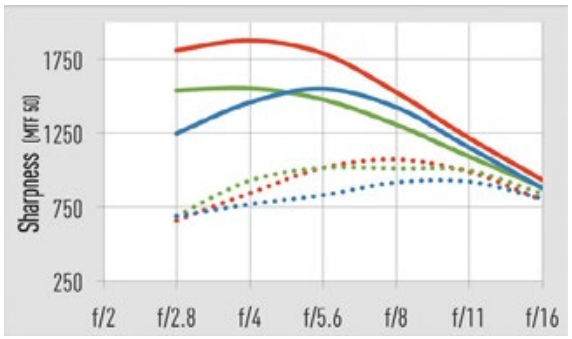
Price £1,799
Mount Sony E-mount
Lens construction 18 elements, 13 groups
Aperture blades 9
Minimum focus distance 0.38m
Max aperture f/2.8
Min aperture f/22
Filter size 82mm
Dimensions 87.6x136mm
Weight 886g

Amateur Photographer Testbench GOLD ★★★★★

Sony FE 24-70mm f/2.8 GM

Resolution

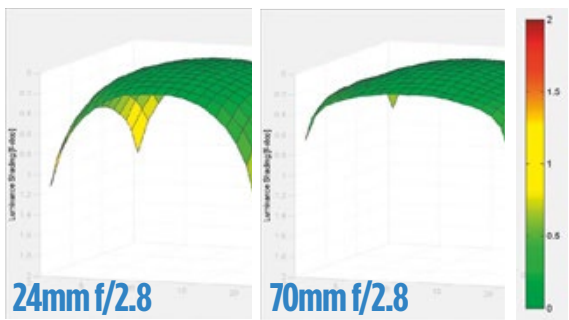
Our Applied Imaging tests show the lens is super-sharp in the centre at 24mm, with corner sharpness peaking at f/8. Sharpness in the centre isn't quite as high at 50mm or 70mm, but a study of the graph below tells us edge sharpness improves considerably when it's closed down to f/5.6 and f/8. Diffraction softens the finest details beyond f/11, so we'd advise to stay away from using f/16.



24mm centre — 24mm corner
50mm centre — 50mm corner
70mm centre — 70mm corner

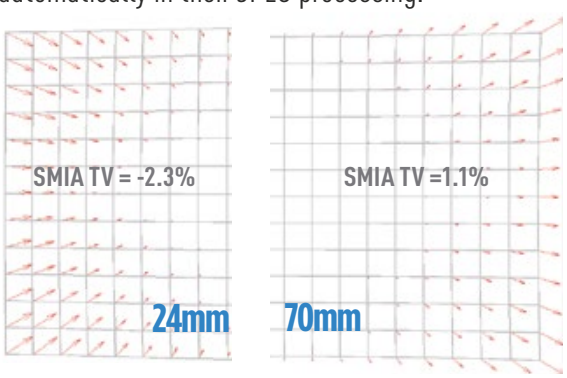
Shading

The lens displays obvious vignetting when it is wide open at 24mm, with the corners appearing approximately -1.5EV darker than the centre. This improves to -0.8EV at f/4. Vignetting is less dramatic at longer focal lengths, with corners appearing approximately 0.5EV darker than the centre at f/2.8, and is absent at f/4 and beyond.



Curvilinear distortion

At 24mm there's noticeable barrel distortion present. This starts to disappear at around 30mm, with pincushion distortion becoming more prevalent as you push through the range towards 50mm and 70mm. Sony's cameras can correct this automatically in their JPEG processing.



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Raw vs JPEG

Q Is it better to shoot JPEG or raw files with my Nikon D3100? I am new to DSLR cameras, but have heard that you get more information from raw files than from JPEGs.
Keith Roberts

A The question as to whether you should use raw or JPEG is less clear-cut than some photographers make it out to be. It's absolutely true that raw files include more information than the camera's JPEGs, but this is only relevant if you have the time and inclination to sit in front of a computer and process your raw files to get the best out of them. This, in turn, means learning how to use raw-conversion software.

If you are prepared to do this, then raw offers a number of advantages. You can correct the white balance if the camera gets the colours wrong; adjust image brightness if the exposure isn't quite right; bring out details from dark areas of the image; and to a lesser extent, recover some detail in bright, overexposed parts of your picture.

However, all this takes time and effort. While once upon a time cameras didn't make especially good JPEGs, now most can give pretty attractive results, including your D3100, especially if you concentrate on making sure the exposure and white balance are OK. All you have to do is keep an eye on your images on the camera's screen while you shoot.
Andy Westlake

Extended ISOs

Q If what is termed the 'native' ISO extends, for instance, from 200 to 6,400 but can be extended to 100 to 12,800 at the touch of a button, why isn't the extended range just accepted and advertised as what one can expect from a given model?
David Richards

A When manufacturers offer extended ISO ranges they do so on the understanding that using these settings will have an impact on image quality. In the case of extended low ISOs, highlights will invariably clip to white more quickly, completely losing detail. At high ISO settings, image noise will be very high, perhaps too high for most users.

One side effect of using extended ISO settings is that photographers who shoot raw will usually get no advantage from doing so, compared with shooting with the same exposure settings at the minimum or maximum standard ISOs, and then adjusting the exposure in post-processing.
Andy Westlake

Manufacturers mark certain low or high sensitivity settings as 'extended'

Bridge cameras aren't best suited to low-light shooting

Best bridge camera

Q I plan to purchase my first camera, and my main interest is to take pictures of the night sky. However, I am undecided whether to go for Sony Cyber-shot DSC-H400 or DSC-HX300. Which camera would you recommend for taking good pictures of stars and constellations with little noise? If there is another camera that is around the same price but better for this job, I would appreciate your advice.
Rosie Waldron

A Personally, I wouldn't recommend either of these bridge-type cameras for night sky photography. In general, these kinds of cameras can give good results in good light, but aren't well suited to low-light conditions at all. The main reason for buying one is if you know you're going to need a very long zoom lens, as that's their main selling point.

With a budget of around £200, your options are quite limited, I'm afraid. However, if you can stretch a bit further, you can get an entry-level SLR for around £250 with a basic zoom lens – the Canon EOS 1200D, Nikon D3200 and Pentax K-S1 are all worth looking at. These have much better image sensors than bridge cameras, resulting in lower noise for low-light shooting. They also have interchangeable lenses, which means that further down the line you can buy one better suited to the type of photography you want to do.

Another option worth considering is the Sony Cyber-shot DSC-RX100. This is a pocket-sized camera that has a good sensor and a large-aperture lens, which means it can gather a good amount of light – useful when shooting in low light.

Taking pictures of stars is a demanding and difficult type of photography. It'll take time and practice – even focusing correctly is hard work. The great thing, though, is that you can take as many pictures as you like while you're learning, and delete those that don't work out. With a little perseverance you should get some nice results. **Andy Westlake**

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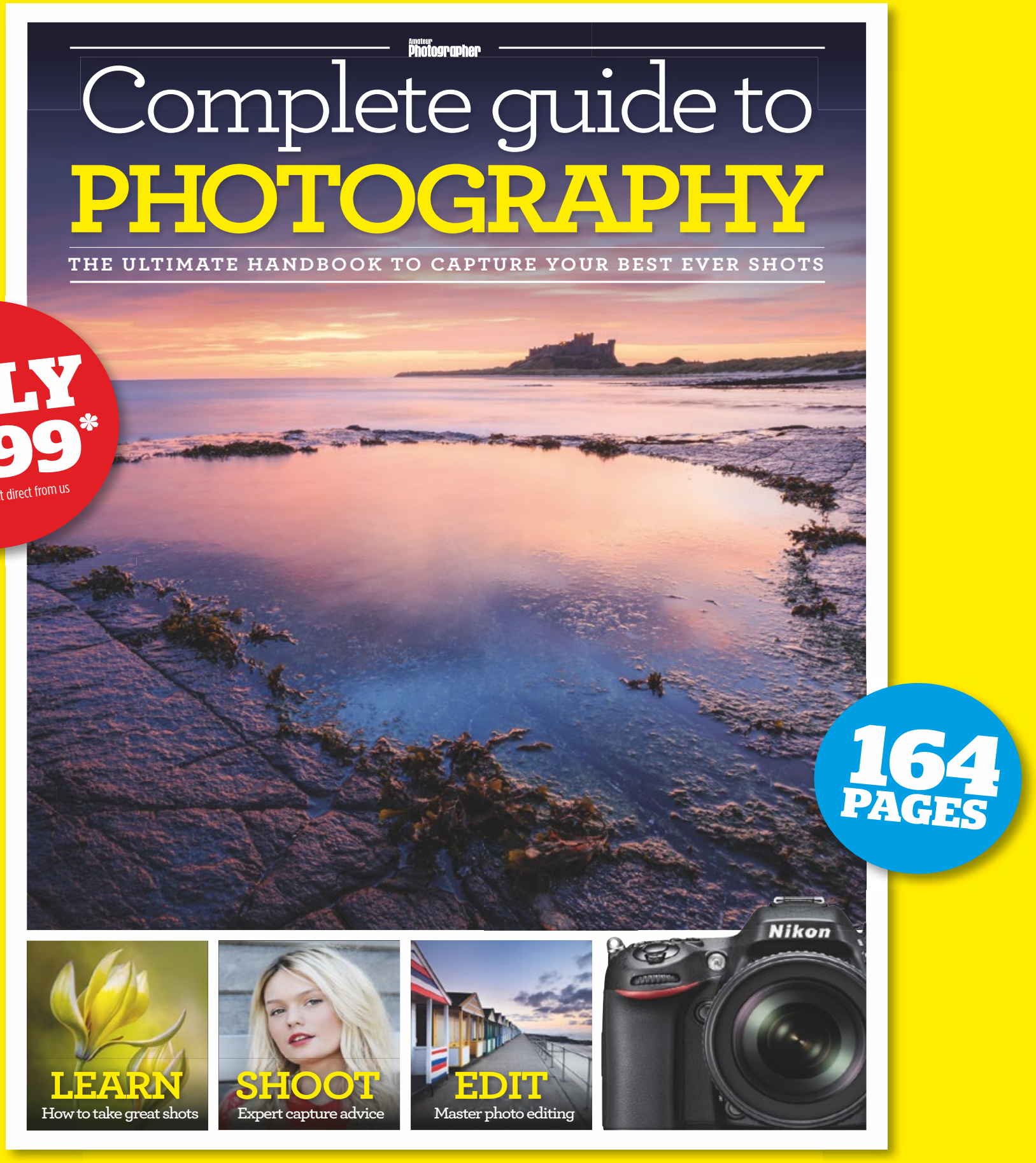

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In the bag

Stuart Freedman, an award-winning documentary photographer, reveals the contents of his kit bag. Visit www.stuartfreedman.com

ALL PICTURES © STUART FREEDMAN

Canon EOS 5D Mark III

1 This is a workhorse of a camera. The Mark III is a step up from the II in terms of sensor quality, and the build is sturdy and ergonomic. I particularly love the quiet shutter. I cover the camera in gaffer tape, first to mask the name and make it look cheap, and second for extra scratch/wet protection.

Leica M9 and Summilux 35mm f/1.4 (pre-aspherical)

2 I've shot with this lens for nearly 20 years. It has its own idiosyncrasies – not least the terrible chroma wide open. I tend to shoot it on the street at tiny apertures, and for this, the combination is perfect.

Sekonic L-308S exposure meter

3 I've always used a light meter. I work in manual and this model – Sekonic's smallest and most basic – is perfect for travel. 'What's that thing?' is the first question I get asked, and it can be a good icebreaker.

Domke pouches

4 These last forever. In film days, one would hold the exposed and the other the unexposed cartridges. Now I distribute batteries, lens cloths, white/grey card and the Think Tank Pocket Rocket (which holds a dozen or more SD cards) between them.

Canon 17-35mm f/2.8

5 Depending on where I'm working, I often use this in favour of the much superior 35mm prime. It's still an excellent piece of glass, though. I use it without the weapon-like lens hood to save space and to make it appear less intimidating.

Canon 50mm f/1.4 lens

6 I use this lens more and more, and probably 'think' compositionally through it the most. It's solid – not as fast as the f/1.2, but that's a trade-off in terms of weight and I like a very light kit.

Kit shown: Two Canon EOS 5D Mark III bodies, Canon 50mm f/1.4, Canon 17-35mm f/2.8, Canon 70-200mm f/2.8, Leica M9 with Summilux 35mm f/1.4,Sekonic L-308S exposure meter

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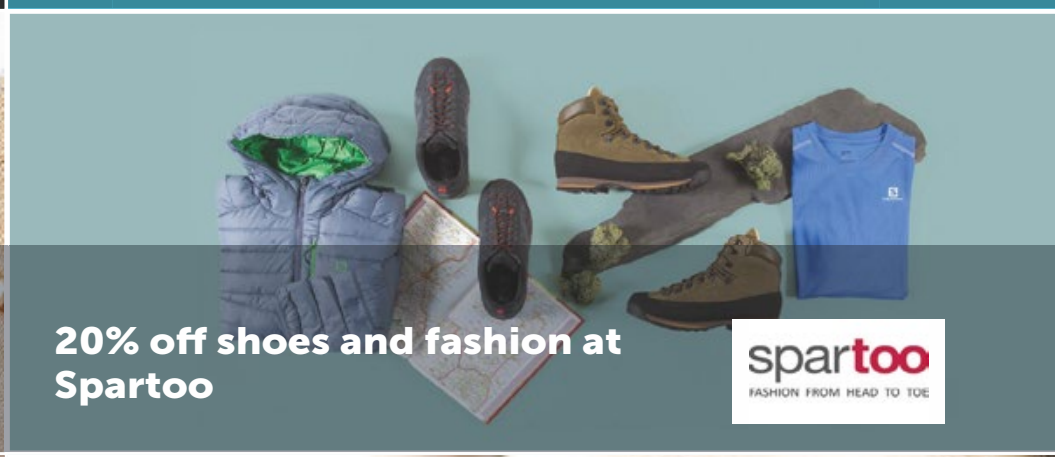

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Professor Newman on...

Comparing lens speeds

At first glance, one camera lens can appear to be faster than the other, but is this actually the case?

One of the factors that makes life difficult for someone buying a digital camera is the plethora of different sensor sizes available today. The usual wisdom is that the larger a sensor is, the better, but this isn't the whole story. The speed of the lens makes a difference as well, so a camera with a small sensor but a fast lens might perform as well as one with a larger sensor but a slower lens.

As an example, say I want to buy a reasonably capable camera for travel use, but it needs to be capable of 4K video. So far, my candidates are both from Panasonic: the Lumix DMC-FZ1000 and the Lumix DMC-G7 (which I would buy with a 14-140mm f/4-5.6 lens). The lens on the FZ1000 is a 9.1-146mm f/2.8-4. So, on first sight, it appears to be 'faster' than the G7's lens, but does it actually gather more light?

To compare them directly, I have to translate one of the lenses to its equivalent on the other's sensor size, so for this I will translate the FZ1000 to the G7's Four Thirds sensor size. The translation is based on the ratio of the sensor diagonals, which are 15.9mm for the FZ1000 and 21.6mm for the G7, giving a conversion ratio (otherwise known as a crop factor) of 1.36 between them. Multiplying the focal length and f-number of the FZ1000's lens by this figure, I get 12.4-198mm at f/3.8-5.4.

This tells me that the FZ gives me more zoom range both at the short and long end (12.4 plays 14 and 198 plays 140, respectively), and that the effective speed is almost the same. I should clarify what I mean by 'effective speed' here. What it means is that both lenses will project more or less the same amount of light onto the sensor, which will result in much the same noise performance, since most of a camera's noise is caused by the random pattern of arrival of the photons at the sensor. The more photons there are, the more the randomness averages out and the less noisy the camera looks. The same number of photons will result in the same noise. Of course, the real f-number of the FZ is still f/2.8-4, not f/3.8-5.4, so when I do exposure calculations I will need to use the real f-numbers. My comparison, while useful, has not changed the physical nature of the lens at all, just allowed me to compare the camera against one with a different sensor size.

This principle can be applied to any camera/lens combination so long as you know the actual sensor size. If you don't know, one way of finding out is by comparing the actual lens focal length (usually marked on the front of the lens) with the manufacturer's 'full-frame' equivalent. For instance, if I wanted to add into my comparison a Panasonic Lumix DMC-FZ300, looking at the front of the lens I find that it is a 4.5-108mm f/2.8 lens. Panasonic tells us that this is a 25-600mm 'equivalent' lens. The diagonal of a full-frame sensor is 43mm, so if I multiply this by the actual focal length (4.5mm) then divide by the 'equivalent' (25mm), I get a frame diagonal of 7.74mm, which in turn gives me a 'crop factor' of 2.8 compared with the G7, so I can translate the lens to 12.5-301 mm, f/7.8 lens. An impressive zoom range, but not so fast.

'The usual wisdom is that the larger the sensor is, the better, but the speed of the lens makes a difference, too'

When comparing cameras, we need to take into account both the sensor size and the lens's aperture

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD...MINT BOXED £399.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....................MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II ....MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER .... MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM ....MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER ....MINT BOXED £179.00
CANON 55 - 250mm f4/5.6 IS COMPLETE............................MINT BOXED £110.00
CANON 70 - 300mm f4.5/5.6 USM DO IMAGE STABILIZER . MINT-BOXED £495.00
CANON 75 - 300mm f4.5/5.6 USM MKII..MINT £129.00
CANON 100 - 300mm f4/5.6 USM ....MINT- £95.00
CANON EF25 II EXTENSION TUBE ....MINT BOXED £79.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.......................MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I...MINT £159.00
CANON EF 1.4X EXTENDER MK II ....MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I...MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II ....MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II ....MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM..................................MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.........MINT BOXED £159.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER.............................MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F...MINT- £45.00

CANON ANGLE FINDER B ....MINT BOXED £79.00
CANON ANGLE FINDER C ....MINT BOXED £99.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE............MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM ....MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC ....MINT- £179.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.......... MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE ....MINT CASED £345.00
TAMRON 10-24 f3.5/4.5 A/F SP LD Di ASPHERIC VR ....MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED £375.00
TOKINA 100mm f2.8D MACRO ATX-PRO + HOOD...........................MINT- £245.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST) ....MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL................MINT BOXED £279.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY ....EXC++ £345.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE...........MINT CASED £299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER ....MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER..........................MINT BOXED £499.00
CONTAX 28mm F2.8 BIOGON "G" + HOOD,CAP...................MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.......MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*..........MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2......................................MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2......................................MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK..........................MINT BOXED £79.00
CONTAX GD1 DATABACK FOR CONTAX T3............................ MINT-BOXED £69.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD ....MINT £195.00
CONTAX 300mm F4 TELE TESSAR AE...MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM ....MINT BOXED £295.00
CONTAX TLA 280 FLASH..MINT- £95.00

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LEICA M7 BLACK BODY LATE MODEL ....MINT BOXED £1,475.00
LEICA M6 TTL BLACK 0.72 WITH STRAP...MINT- £999.00
LEICA M5 BODY...MINT- £600.00
LEICA M2 BODY COMPLETE WITH INST BOOK.................... MINT-BOXED £795.00
LEICA M2 BODY WITH CASE ....EXC++CASED £595.00
LEICA M2 BODY...EXC++ £399.00
LEICA M3 BODY...EXC++ £399.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970............................MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.................... EXC++ £399.00
LEICA IIIg BODY WITH LEICA 5cm f2................................ MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION")......... EXC++ £365.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR..............EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE ....MINT- £295.00
LEICA IIIC BODY WITH CASE..EXC++ £195.00
LEICA IIIC RED BLIND RARE ....EXC++ £345.00
LEICA CL BODY ....EXC++ £299.00
LEICA CL BODY ....MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.................MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM.............................. MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,295.00
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER....MINT IN KEEPER £895.00
LEICA 28mm f2.8 ELMARIT M WITH HOOD CANADIAN.........MINT BOXED £899.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED £1,495.00
LEICA 35mm f2 SUMMICRON ....MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER ....MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS...............................MINT- £395.00
LEICA 50mm f1.4 SUMMILUX M BLACK.. EXC++ £895.00
LEICA 50mm f2 SUMMICRON BLACK 11826........................MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST ....MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301## .... MINT+HOOD £995.00
LEICA 50mm f2 SUMMICROM CHROME 11816...... MINT BOXED AS NEW £799.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD .....MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.............................EXC+++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....................................MINT £595.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS .... EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT...... MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339## ....MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE ....MINT-- £345.00
LEICA 90mm f2.8 ELMARIT M 11807 .... MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.......MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M ....MINT- £175.00
LEICA 135mm f4.5 HEKTOR...EXC+ £75.00
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VOIGTLANDER BESSA L BODY..MINT BOXED £115.00
VOIGTLANDER 15mm f4.5 S/WIDE + M MOUNT+ FINDER................MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER ......MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.............MINT- £595.00
VOIGTLANDER 35mm f1.7 ULTRON+LEICA M MOUNT......................MINT £275.00
VOIGTLANDER 50mm f1.5 NOKTON + LEICA M RING ....MINT BOXED £375.00
VOIGTLANDER 50mm f2.5 COLOR SKOPAR L39...................MINT BOXED £195.00
VOIGTLANDER 15mm FINDER..MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....................MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356)............MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC..MINT- £49.00
CANON 50mm f1.8 LEICA SCREW WITH M MOUNT..........................MINT £295.00
LEICA 35mm F2.8 SUMMARON SCREW L39..................................MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW..MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW ....MINT- £365.00
LEICA 5cm F2 SUMMARIT SCREW ....MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT...............EXC++IN KEEPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS............................ECX+++ £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT.............................EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEEPER......................................EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.............................EXC+++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW...EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW ....EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc ....MINT BOXED £89.00
LEICA SF24D FLASH...MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER.................................. MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.. MINT-BOXED £145.00
LEICA R7 BLACK BODY .... MINT-BOXED £225.00
LEICA R5 BODY BLACK..MINT- £225.00
LEICAFLEX BODY CHROME ....MINT- £195.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345................ MINT-BOXED £445.00
LEICA 60mm f2.8 MACRO ELMARIT...MINT- £299.00
LEICA 180mm F4 ELMARIT R 3 CAM...EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS ....NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....................MINT CASED £799.00

Medium & Large Format

HASSELBLAD X PAN II WITH 45mm + HOOD................... MINT-BOXED £1,495.00
HASSELBLAD 90mm f4 FOR X PAN...MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE ....MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK......... MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.................. MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM......... MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM ....MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR T* ....MINT BOXED £299.00
HASSELBLAD PM 90 ....MINT BOXED £225.00
HASSELBLAD VFC-6 METERED PRISM...............................MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME..MINT BOXED £129.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER ....MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC...EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS...MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC...............................MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC..MINT £89.00
BRONICA 150mm F4 E...MINT- £89.00
BRONICA ETRSI 120 BACK...MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.................MINT BOXED £59.00
BRONICA AEII METERED PRISM ....EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI..MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.......................................EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.................MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI...MINT- £45.00
BRONICA MOTOR WINDER E..EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S..MINT- £165.00
BRONICA SQAi WITH 80mm PS, 120BK,WLF COMPLETE......MINT BOXED £299.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF .... MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ..................MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE .... MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ......................... MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ .... MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ....................... MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE .... MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL.................MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.............................MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI ....MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAi........................MINT BOXED £79.00
MAMIYA 6 BODY ....MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.......MINT BOXED £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ..MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ ....MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F...MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645................................MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB..MINT £169.00
MAMIYA 220 BACK FOR RZ 67 ....MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7 ....MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD ....MINT- £199.00
PENTAX 55mm F4 SMC FOR 6X7 ....MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645...................................MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008...............MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7 .... MINT-BOXED £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 50TH ANNIVERSARY Ltd EDITION "NEW".........NEW UNUSED £1,499.00
NIKON F6 BODY UNUSED THIS IS A NEW ITEM................NEW UNUSED £1,195.00
NIKON F100 BODY SLIGHT STICKY GRIP ....MINT- £99.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS..........MINT BOXED £425.00
NIKON 20mm f2.8 A/F "D" ....MINT BOXED £295.00
NIKON 50mm F1.8 A/F...MINT- £69.00
NIKON 50mmF1.8 A/F "D".. MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS.......................................MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D" ....MINT BOXED £195.00
NIKON 60mm F2.8 A/F D...MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.................MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR...MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW........... MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX...........................MINT BOXED £495.00
NIKON 16 - 80mm f2.8/4 "G" ED DX AF-S VR LATEST.........MINT BOXED £695.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR ....MINT CASED £289.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD......... MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD........ MINT- BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD............MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR .... MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR....................MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S .... MINT BOXED AS NEW £899.00
NIKON 24 - 120mm f3.5/5.5 A/F "D" ....MINT- £175.00
NIKON 24 - 120mm f4 "G" ED VR AF-S LATEST..................MINT CASED £575.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST ....MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO...............................MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD..MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.................................MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.............................MINT BOXED £89.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VR MK II LATEST......MINT BOXED £1,195.00
NIKON TC17E MKII 1.7X TELECONVERTER ....MINT BOXED £225.00
NIKON TC20E AF-1 2.0X TELECONVERTER......................... MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER...MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII.........MINT BOXED £299.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT ....MINT BOXED £69.00
SIGMA 1.4X EX DG APO TELECONVERTER ....MINT BOXED £125.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT............ MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D" ....MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO ....MINT CASED £175.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL..MINT BOXED £445.00

SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL & HOOD....MINT BOXED £199.00
SIGMA 17 - 35mm F2.8/4 EX ASHERICAL..........................EXC++BOXED £135.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S......... MINT-BOXED £699.00
SIGMA 70 - 200mm F2.8 APO EX DG MACRO..................... MINT-BOXED £295.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO ....MINT BOXED £395.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO.. EXC++ £275.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER ....MINT BOXED £485.00
TAMRON 17 - 50mm F2.8 XR DI II VC WITH MOTOR ....MINT BOXED £265.00
TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II ....MINT BOXED £89.00
TAMRON 55 - 200mm F4/5.6 LD MACRI DI II ....MINT BOXED £99.00
TOKINA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO .... MINT+HOOD £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX ....MINT BOXED £275.00
TOKINA 300mm f2.8 AT-X SD PRO WITH HOOD..............................MINT- £595.00

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NIKON F3 BODY..EXC++ £275.00
NIKON F3 HP BODY ....EXC++ £199.00
NIKON F PHOTOMIC BLACK WITH 50mm f1.4 LENS ....EXC++ £325.00
NIKON F2 PHOTOMIC BODY CHROME...MINT- £275.00
NIKON F PHOTOMIC T WITH 50mm f2 NIKON LENS.......................EXC++ £250.00
NIKON F "APOLLO" PHOTOMIC FTN WITH 50mm f1.4.....................MINT- £399.00
NIKON FM2n WITH MF16 DATABACK..MINT- £245.00
NIKON FM2N BLACK BODY .... EXC++ £195.00
NIKON FM2N CHROME ....MINT- £199.00
NIKON FE2 BODY CHROME ....EXC++ £145.00
NIKON FE2 BLACK BODY..EXC++ £165.00
NIKON FE CHROME BODY ....MINT- £125.00
NIKKORMAT FT3 CHROME BODY...MINT- £195.00
NIKON 20mm f2.8 AIS..MINT £375.00
NIKON 24mm F2.8 AIS ....MINT £215.00
NIKON 35mm f2 AIS..MINT £165.00
NIKON 45mm F2.8 GN NIKKOR ....MINT- £199.00
NIKON 50mm F1.8 AIS ....MINT BOXED £79.00
NIKON 50mm f1.4 AI ....MINT- £159.00
NIKON 50mm f1.4 AIS...MINT £195.00
NIKON 55mm F1.2 AI ....MINT £365.00
NIKON 55mm F2.8 MICRO NIKKOR AIS ....MINT- £159.00
NIKON 85mm F1.4 AIS ....MINT CASED £575.00
NIKON 85mm f2 AIS SUPERB PORTRAIT LENS ....MINT £225.00
NIKON 105mm F2.8 AIS MICRO NIKKOR ....MINT BOXED £395.00
NIKON 105mm F2.8 AIS MICRO NIKKOR ....MINT £295.00
NIKON 105mm F4 AIS MICRO NIKKOR ....MINT- £275.00
NIKON 180mm f2.8 AIS ED GLASS ....MINT- £395.00
NIKON 200mm F4 AIS MICRO NIKKOR ....EXC+++CASE £295.00
NIKON 200mm F4 NIKKOR Q... MINT-CASED £95.00
NIKON 200mm f4 AIS..MINT £195.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK ....MINT BOXED £475.00
NIKON 300mm f4.5 AIS WITH TRIPOD COLLAR................................MINT- £295.00
NIKON 600mm f5.6 Ai WITH HOOD AND FILTER HOLDERSMINT-CASED £1,295.00
NIKON 28 - 85mm f3.5/4.5 AIS SUPRB MANUAL ZOOM ....MINT- £165.00
NIKON 35 - 70mm F3.3/4.5 ZOOM NIKKOR MACRO AIS ....MINT- £169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO.................MINT BOXED £195.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO..........................EXC++ £139.00
NIKON 35 - 135 F3.5/4.5 AIS ....MINT- £149.00
NIKON 35 - 135 F3.5/4.5 AIS ....EXC+ £125.00
NIKON 35 - 200mm f3.5 AIS..MINT BOXED £199.00
NIKON 43 - 86mm F3.5 AI ZOOM..EXC++ £69.00
NIKON PK13 AUTO EXTENSION RING.. MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING..EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING...MINT £49.00
NIKON TC 200 CONVERTER...MINT £69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2.................................EXC++ £99.00
NIKON SB 16 FLASH FOR F3..EXC++ £65.00

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OLYMPUS OM2SP SPOT BODY COMP WITH CASE ....EXC+CASED £99.00
OLYMPUS OM2 BLACK..EXC+ £99.00
OLYMPUS OM2 BODY CHROME .... MINT-BOXED £110.00
OLYMPUS 28mm f2 ZUIKO...MINT- £195.00
OLYMPUS 28mm F2.8 ZUIKO ....EXC++BOXED £55.00
OLYMPUS 28mm F3.5 ZUIKO .... MINT-CASED £39.00
OLYMPUS 35mm F2.8 SHIFT CONTROL PC LENS.................................MINT £345.00
OLYMPUS 35mm F2.8 ZUIKO ....MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO ....MINT BOXED £55.00
OLYMPUS 50mm F1.8 ZUIKO ....MINT £45.00
OLYMPUS 50mm F3.5 MACRO...MINT- £129.00
OLYMPUS 135mm f2.8 ZUIKO...MINT BOXED £95.00
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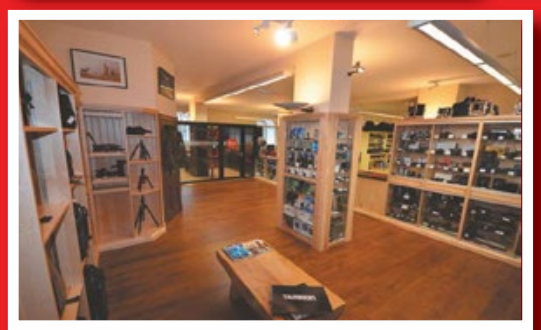

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H4D Complete (50MP) ..... E++ £6,499
H4D + Prism (50MP) ..... E++ £6,499
H3DII Complete (50MP) ..... E++ £5,499
H3DII Complete (39MP) ..... E++ £3,900
H3D Complete (39MP) ..... E+ £2,099
H2 Complete ..... E+ £1,789
H2 Body + Prism + Mag ..... E++ £1,250
H1 Body Only ..... E+ / E++ £689
28mm F4 HCD ..... E++ / Mint- £2,189 - £2,450
35mm F3.5 HC ..... Exc / E++ £1,099 - £1,389
50mm F3.5 HC ..... E+ / E++ £1,199 - £1,299
50-110mm F3.5-4.5 HC ..... E+ £1,499
120mm F4 HC Macro ..... E+ / E++ £1,499 - £1,599
150mm F3.2 HC ..... E++ £1,199
Extension Tube H 26mm ... E++ / Mint- £129 - £149
Hmi100 Polaroid Mag ..... E+ / E++ £49 - £149

Hasselblad V Series
205FCC Complete + PM5 Prism + Winder F ..... E++ £2,499
205TCC Body + WLF + Kapture HA-001 ..... E++ £1,749
2000FC Body + WLF ..... As Seen £349
503CW Complete ..... E++ £1,949
501CM Complete ..... E++ £1,349
500CM Gold Edition ..... Unused £3,999
500CM Complete ..... As Seen / E+ £499 - £749
500C Complete ..... As Seen £399
500ELX Black Body Only ..... E+ £349
500ELM Chrome Body + WLF ..... E+ £169
500ELM Chrome Body Only ..... E+ £169
Arc Body + 45mm Apo + Accs ..... E++ £1,950
Flex Outfit ..... E++ / Mint- £899 - £999
SWC + Finder ..... E+ £789 - £1,199
SWCM Complete ..... E+ £949
30mm F3.5 CFi Fisheye ..... E++ £2,489
40mm F4 C Black ..... E++ £549
45mm F4.5 Apo Grandagon ..... E++ £889
50mm F4 C Black ..... As Seen / E+ £149 - £249
50mm F4 CF FLE ..... E++ £749
50mm F4 Cfi FLE + Hood ..... E++ £1,199
50mm F2.8 FE ..... E+ £649
60-120mm F4.8 FE ..... E+ / E++ £599
80mm F2.8 CF ..... Exc £199
110mm F2 F Planar ..... E++ £999
110mm F2 FE Planar ..... E++ £1,499
140-280mm F5.6 F Variogon ..... E+ £599
140-280mm F5.6 C Black ..... E+ £499
150mm F2.8 F ..... E+ £299
150mm F4 C Black ..... E+ £149
150mm F4 CF ..... E+ / E++ £349 - £399
160mm F4.8 CB ..... E++ / Mint- £349
180mm F4 CFi ..... E++ £949
200mm F5.8 imagon ..... E+ £299
250mm F5.6 CF ..... E+ £289
250mm F5.6 CF Super Achromat ..... E+ £1,999
350mm F5.6 C Black ..... E+ £349
500mm F8 C Black ..... E+ £499
1.4x E Converter ..... E+ / E++ £249 - £399
1.4x PC Mutar shift Converter ..... E++ £379
2xE Converter ..... E++ £249
A16 Chrome Mag ..... E++ £79
A24 Black Mag ..... E++ £59
A24 Chrome Mag ..... As Seen / E++ £39 - £125
A24 TCC Black Mag ..... E+ £139
E24 Black Mag ..... E+ / Mint- £169 - £199
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Extension Tube 10 ..... E+ £29
Extension Tube 16E ..... E++ £79
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Extension Tube 32 ..... E++ £35
Extension Tube 32E ..... E++ / Mint- £79 - £89
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HVM Turret Finder H ..... Mint- £219
Magnifying Hood ..... E++ £59
PM5 Prism ..... E+ £179
PME Meter Prism ..... E++ £179
PME90 Meter Prism ..... Exc £349
Waist Level Finder - Chrome ..... E++ £69

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Pro SD Body + Mag ..... E++ £349
Pro S Gold Edition ..... Mint- £949
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Pro S Complete ..... Exc / E+ £249 - £389
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150mm F4 C Soft Focus ..... E+ / E++ £129
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180mm F4.5 C ..... As Seen / E+ £75 - £99
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250mm F4.5 C ..... As Seen £89
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Auto Extension Tube No2 ..... E+ / E++ £29 - £39
Proshade ..... E++ £25
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Prism Finder ..... E+ £59
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ProS 120 Mag ..... E+ £39
ProS 120 Mag (6x4.5cm) ..... E+ / E++ £35 - £39
ProS 220 Mag ..... E++ £145

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Pro Complete ..... E+ £449
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180mm F4.5 L SB ..... E++ £249
180mm F4.5 W ..... As Seen / E++ £89 - £129
180mm F4.5 WN ..... As Seen / E++ £99 - £189
250mm F4.5 ..... Exc / E+ £129
250mm F4.5 W ..... E++ £149
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F5 Body Only ..... E+ £249 - £299
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F100 Body + MF29 Back + Grip ..... E+ £149
F100 Body Only ..... E++ £149
F80 Chrome Body Only ..... E+ £39
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17-55mm F2.8 G AFS DX IFED ....E++ £349 - £419
18mm F2.8 AFD ..... E++ £599
18-35mm f3.5-4.5 AFD ..... Mint- £249
18-55mm F3.5-5.6 AFS ..... E+ £49
18-55mm F3.5-5.6 G AFS VR ..E+ / Mint- £59 - £69
18-55mm F3.5-5.6 G AFS VR IIE+ / Mint- £59 - £79
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18-200mm F3.5-5.6 G AFS DX VRII..... E++ £349
20mm F2.8 AFD ..... Exc / E++ £199 - £279
20-35mm F2.8 AFD ..... E+ £449
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24mm f2.8 AFD ..... E+ £169
24mm F2.8 AFN ..... E++ £149
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24-50mm F3.3-4.5 AFD ..... E++ £119
24-70mm F2.8 G AFS ED ..... E+ £749 - £769
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24-85mm F3.5-4.5 G ED VR ..... E++ £279
24-120mm F3.5-5.6 ED AFD ..... E++ £129
24-120mm F4 AFS G ED VR ..... E++ / Mint- £499
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35mm F2 AFD ..... E++ £169
35-70mm F2.8 AFD ..... E+ £159
45mm F2.8 D PC-E ED Macro ..... E++ £1,089
50mm F1.4 AFD ..... E++ £179
50mm f1.8 AFD ..... E+ / E++ £65 - £79
50mm F1.8 G AFS ..... E++ £119
50mm F1.8 G AFS (Retro) ..... Mint- £159
55-200mm F3.5-5.6 AFS DX G ..... Unused £75
55-200mm F3.5-5.6 AFS VR DX G..... Mint- £109
55-200mm F4-5.6 AFS DX G VR..E++ / Mint- £109
60mm F2.8 AFD Micro ..... E+ / E++ £199 - £229
60mm F2.8 AFS ED Micro ..... Mint- £319
70-180mm F4.5-5.6 AFD Micro ..... E+ / E++ £849 - £889
70-200mm F2.8 G AFS ED VRII ..... E++ £1,049 - £1,089
70-200mm F4 G VR ED ..... Mint- £689
70-210mm F4 AF ..... E+ £159
70-210mm F4-5.6 AFD ..... E++ £79
70-210mm F4-5.6 AFN ..... E+ £69 - £79
70-300mm F4-5.6 AFG ..... E+ / E++ £59
70-300mm F4-5.6 ED AFD .... E+ / E++ £119 - £129
75-240mm F4.5-5.6 AFD ..... E++ £69
80-200mm F2.8 ED AF ..... E+ £279
80-200mm F2.8 ED AFD ..... E+ £399
80-400mm F4.5-5.6 AFD VR.E+ / E++ £399 - £449
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500mm F4 G AFS VR IF ED ..... E++ £4,599
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Sigma 18-50mm F2.8 EX DC Macro ..... E++ £129
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Tokina 50-135mm F2.8 DX ATX Pro ..... E++ £329
Tokina 80-400mm F4.5-5.6 ATX ..... E+ £239
Tokina 400mm F5.6 ATX SD ..... E++ £179
Voigtlander 20mm F3.5 SLII ..... Mint- £279
Zeiss 18mm F3.5 ZF.2 ..... E++ £699
Zeiss 21mm F2.8 ZF ..... E++ £749
Zeiss 21mm F2.8 ZF.2 ..... E++ £899
Zeiss 25mm F2.8 ZF ..... E++ / Mint- £399 - £449
Zeiss 25mm F2.8 ZF.2 ..... E++ £499 - £549
Zeiss 28mm F2 ZF.2 ..... Mint- £729
Zeiss 35mm F1.4 ZF.2 ..... Mint- £949
Zeiss 35mm F2 ZF.2 ..... Mint- £599
Zeiss 50mm F1.4 Milvus ZF.2 ..... Mint- £749
Zeiss 50mm F1.4 ZF.2 ..... E++ £399
Zeiss 55mm F1.4 Otis Apo ZF.2 ..... E++ £2,249
Zeiss 85mm F1.4 ZF ..... Mint- £689
Zeiss 85mm F1.4 ZF.2 ..... E++ £749
Zeiss 135mm F2 Apo ZF.2 ..... Mint- £1,099
Sigma 1.4x Apo EX DG Conv E++ / Mint- £99 - £109
Teleplus Pro300 2x Converter ..... E+ £49
TC-14E Converter ..... E++ £149
TC-14EII Converter ..... E++ £179
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TC-20E Converter ..... E++ £119 - £129
TC-20EII Converter ..... E+ / E++ £159 - £179
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SB27 Speedlight ..... E+ £49
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SB800 Speedlight ..... E+ £119 - £139
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120mm F4 PQS Macro ..... E++ £749 - £799
150mm F4 EL ..... E++ £499
150mm F4 HFT ..... Exc £129
150mm F4 PQ ..... E+ / E++ £399 - £449
180mm F2.8 PQ ..... E++ £1,099
300mm F4 Apo PQ ..... E++ £1,499
350mm F5.6 PQ Tele Tessar ..... Mint- £1,299
1.4x Longar PQ Converter ..... E++ £189 - £349
2x HFT Converter ..... E+ / E++ £65 - £75
120 Insert ..... E++ £20
120 Magazine (6008) ..... E+ £89
220 Magazine (6008) ..... Mint- £59
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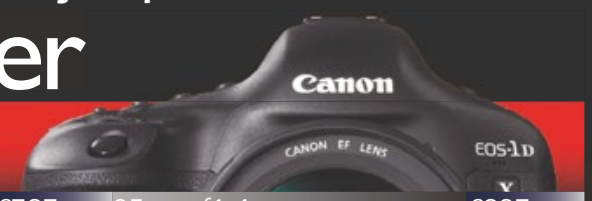

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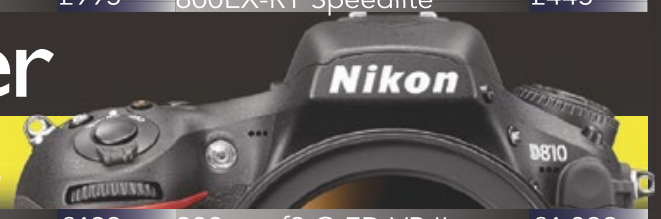

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D810 + 24-120mm f4	£2,845	16-35mm f4 VR	£829	28mm f1.8 G	£489	800mm f5.6 FL VR+TC1.25	£12,995
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D810 + 14-24mm f2.8	£3,525	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,349	PC-E 45mm f2.8	£1,393
D750	£1,499	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£159	2x TC-20 E III Converter	£339
D750 + 24-120mm f4	£1,995	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£329	1.4x TC-14 E III Converter	£429
D610	£999	18-300mm f3.5-5.6 VR DX	£739	58mm f1.4 G	£1,199	SB910 Speedlight	£339
D610 + 24-120mm f4	£1,748	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
D7200 Body	£775	24-120mm f4 VR	£749	85mm f1.4 G	£1,169	SB-R1C1 Commander	£549
D7200 +18-105mm VR	£929	28-300mm f3.5-5.6 VR	£699	NEW 300mm f4 EPFEDVR	£1,639	SU-800 Comander Unit	£269
D7100 Body	£619	70-200mm f2.8 VR II	£1,595	105mm f2.8 Micro VR	£619	WT-5	£449
D7100 +18-105mm VR	£799	70-200mm f4 VR	£899	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

HASSELBLAD

New H6D - 100c	£27,120
New H6D - 50c	£21,480
H5D-50c	£12,714
H5D-50c Wi-fi	£13,194
H5D-50c Multi-Shot	£26,779
H5D-60	£25,698
H5D-200 Multi-Shot	£27,858
See our web site for lens prices	
CFV-50c Digital Back	£6,995

See our Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£11,995
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver/Black	£4,749
M (type 240) Silver/Black	£4,499
New SL body + 24-90mm	£7,995
Monochrom (type 246) Black	£5,950
Monochrom body Black	£3,995
T body + 23mm Lens	£2,049
T Body +18-56mm Lens	£1,949
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Q Camera	£2,900
X (type 113) Silver/Black	£1,299
X-E (type 102)	£999
D-Lux (type 109)	£749
V-Lux (type 114)	£799
New 28mm f2 and 28mm f2.8	Phone

See Website for full list of Leica lenses and accessories

FUJIFILM

X-T1 + 18-135mm	£1,100
X-T1 + 18-55mm	£1,049
X-T1 Body	£799
X-T1 Graphite Body	£999
X100T Silver/Black	£799
X-Pro2 Body In Stock	£1349
X70	£549
XF 16-55mm f2.8 R LM WR	£849
XF 10-24mm f4 OIS	£769
New XF 35mm f2	£309
XF 50-140mm f2.8 OIS + 1.4X	£1,319
XF 100-400 OIS WR + 1.4X	£1549
XF 14mm f2.8	£689
XF 16mm f1.4 R WR	£769
XF 23mm f1.4	£689
XF 60mm f2.4 R	£459
XF 56mm f1.2	£769
XF 90m f2 R LM WR	£689

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Cash back avaliable

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NEW Session Camera	£229
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Hero4 Silver	£250
Hero+	£149

See Website for full list of GoPro Mounts and accessories

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190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

ZEISS

Canon/Nikon Fit

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OTUS 85mm f1.4	£3,019
OTUS 28mm f1.4	£3,630
15mm f2.8	£2,069
21mm f2.8 Milvus	£1,169
25mm f2	£1,188
28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2 Milvus Macro	£1,299
135mm f2	£1,599

Fuji/Sony Mount

Touit 12mm f2.8	£629
Touit 32mm f1.8	£419
Touit 50mm f2.8 Macro	£499

We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

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8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD -Plus	£1,350
10x32 Ultravid HD-Plus	£1,375
New 8x42 Trinovid HD	£745
New10x42 Trinovid HD	£789
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,399
8x42 Ultravid HD-Plus	£1,449
10x42 Ultravid HD-Plus	£1,499
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD- Plus	£1,665

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10X25 Pocket CL Green/Black	£540
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10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
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ATX 25-60 x85 Spotting Scope	£2,600
ATX 25-60 x65 Spotting Scope	£2,150
ATS 80 -HD Angled + 25-50x scope	£1,999
ATS 65 -HD Angled + 25-50x scope	£1,539

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18-300mm f3.5-6.3 DC C	£349
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24-105mm f4 DG Art	£599
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70-200mm f2.8 DG	£729
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150-600mm f5-6.3 DG S	£1,199
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50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£599
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£1,099

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Roger Evo 3	£279	PUNKS	
Brian Evo 3	£349	Vyv Evo 3	£129
Jack	£249	Rick Evo 3	£179

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AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
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CLT204	£260	CTL304L	£315
CLT303	£269	CLT404L	£387

Grand Series Stealth Carbon Fibre Tripods:

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GIT304	£399	GIT305L	£449

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BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Hasselblad H4D-50 MultiShot + 80mmf2.8	£7,750	Leica 35mm f2.5 Summarit M 6 bit	£995	Nikon D700 + Grip	£649	Sigma 150mm f2.8 Apo Macro - Nikon	£295
Hasselblad H4D - 60 Body set (2700shots)	£7,995	EOS 5D MKII + 24-105 f4L (2700 shots)	£1850	Nikon D700	£595	Sigma15-30mm f3.5-4.5 DG Canon	£250
Hasselblad H3D 39 II Body (16500 shots)	£2,995	EOS 5D MKIII body £370 shots)	£1495	Nikon D750 body (32 shots!!)	£949	Nikon AF-S 70-300mm VR	£349
Hasselblad 35-90mm f4-5.6 HCD	£3,295	EOS 5D MK III body (3900 shots)	£1395	Fuji X100S	£450	Sigma 28-300mm f3.5-6.3 DG Nikon	£125
Hasselblad V HMi 100 Polaroid Back	£75	EOS 1DS MK III body	£895	Nikon AF-S 12-24mm f4G ED DX	£375	Nikon AFS 40mm f2.8 DX Macro	£125
Hasselblad 120mm f4 Macro HC	£1,495	Canon EF 70-200mm f4L USM	£295	Nikon AF-S 300mm f4D IF	£595	Sigma APO 1.4X teleconverter Nikon	£95
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Hasselblad 28mm f4 HCD	£2,295	Canon EOS 450D body	£125	Nikon AF-S 24-70mm f2.8G	£895	Nikon SB-900 Speedlight	£195
Hasselblad V-system 45Prism finder	£75	Canon EF 24-105mm f4L IS USM	£475	Nikon AF-S 300mm f2.8G VR	£2700	Nikon R1C1 kit	£395
Leica S Body + 70mm S Lens	£5,995	Canon EF 70-200mm f2.8L USM	£749	Nikon AF 20mm f2.8D	£350	Nikon TC–20E IIII Teleconverter	£259
Fuji ASK 4000 Printer + media	£695	Canon EF 70-300mm f4-5.6L IS USM	£695	Nikon AF-S 300mm f2.8D	£1095	Nikon TC-17E II Teleconverter	£175
Leica M (240) Silver body	£2,800	Canon EF 16-35mm f2.8L USM	£495	Nikon AF 10.5mm F2.8G DX	£425	Nikon SB-15	£45
Leica T 23mm f2 Summicron MINT	£795	Canon EF 24-105mm f4L IS USM	£495	Nikon AF-S 300mm f4D IF	£649	Canon 270EX	£25
Leica M-Mount 28mm f2 (6-bit coded)	£2,150	Canon EF 70-200 mm f4 IS USM	£595	Nikon AF-S 16-85mm f3.5-5.6G ED VR	£349		£79
Leica M-Mount 35mm f2.5 (6 bit coded)	£995	Sigma 15-30mm f3.5-4.5 DG Canon	£250	Nikon AF-S 18-200mm VR II	£349		
Leica M (240) body	£2,600	Canon EF 2x III Extender	£249	Nikon 50mm f1.4G	£249		
Leica 28mm f2 Summicron M 6 bit	£1595	Zeiss 50mm f1.4 Planar ZE	£395	Nikjon 50mm f1.8 AFD	£95		
Leica 28mm f2.8 Elmarit M 6 bit	£1095	Canon EF 100-400mm L IS USM	£695	Nikon AF-S 55-200mmF4-5.6 DX	£95		

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D500 Body £1729

New D500 Body	£1729
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24.2 megapixels | 5.0 fps | 1080p movie mode
D5500 Body £499

D5500 Body	£499
D5500 + 18-55mm VR II	£569

D7100
24.1 megapixels | 6.0 fps | 1080p movie mode
D7100 From £569

D7100 Body	£569
D7100 + 18-105mm VR	£799

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24.2 megapixels | 6.0 fps | 1080p movie mode
D7200 From £714

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D7200 + 18-105mm	£888

D3300 Body	£248
D3300 + 18-55mm AF-P VR	£299

D5300 Body	£389
D5300 + 18-55mm AF-P VR	£459
D5300 + 18-140mm VR	£599

CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! – Warwickshire

Read our D7200 review on our blog at wex.co.uk/blog

D610
24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor
D610 From £999

D610 Body	£999
D610 + 24-85mm	£1499

D750
24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS Sensor
D750 From £1389

D750 Body	£1389
D750 + 24-85mm	£1716
D750 + 24-120mm	£1979

D810
36.3 megapixels | 5.0 fps | Full Frame CMOS Sensor
D810 From £2139

D810 Body	£2139

Read our D810 review on our blog at wex.co.uk/blog

D5
20.8 megapixels | 12.0 fps | Full Frame CMOS Sensor — New
D5 Body £5199

New D5 Body	£5199

Read our D5 review on our blog at wex.co.uk/blog

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SONY

A7R II *Black*
42.4 megapixels | 5.0 fps | 4K Video
A7R II £2599

A7R II Body	£2599
A7S II Body	£2499
A7R Body	£899
A7 II Body	£1179
A7s Body	£1499

A6300 *Black or Silver* — New
24.0 megapixels | 11.0 fps | 1080p movie mode
A6300 From £999

New A6300 Body	£999
New A6300 + 16-50mm	£1099
A6000 Body	£439
A6000 + 16-50mm PZ	£489

A68 — New
24.0 megapixels | 0 fps | 1080p movie mode
A68 From £479

New A68 Body	£479
New A68 + 18-55mm	£549
A77 II Body	£764
A77 II + 16-50mm	£1199
A58 + 18-55mm + 55-200mm	£399

RECOMMENDED LENSES:

New Sony FE 85mm f1.4 G	£1499
New Sony FE 24-70mm f2.8 G	£1799
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T*	£799
Sony FE 70-200mm f4.0 G OSS	£999

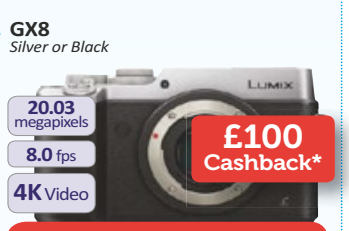
RECOMMENDED LENSES:

Sony 70-400mm f4-5.6 G SSM II	£1509
Sony 70-300mm f4.5-5.6 G SSM	£689
Sony 28-75mm f2.8 SAM	£569
Sony 35mm f1.8 DT SAM	£149

Panasonic

GH4R — New
16.05 megapixels | 12.0 fps | 4K Video
GH4R From £999

New GH4R Body	£999
New GH4R 14-140mm	£1349
GH4 Body	£799
G7 Body	£467
G7 + 14-140mm	£694



GX8 *Silver or Black*
20.03 megapixels | 8.0 fps | 4K Video | £100 Cashback*
GX8 From £649

GX8 Body	£649
£574 inc. £75 Cashback*	
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£779 inc. £100 Cashback*	

RECOMMENDED LENSES:

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Panasonic 100-300mm f4.0-5.6 LUMIX G Vario	£378
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario	£279
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS	£169

Panasonic Cashback* offer ends 1.06.16

OLYMPUS

PEN-F *Black or silver* — New
20.3 megapixels | 10.0 fps | 1080p movie mode
New PEN-F From £999

New PEN-F Body	£999
New PEN-F + 17mm	£1199
New PEN-F + 14-42mm	£1099
OM-D E-M1 Body	£849
OM-D E-M1 + 12-50mm	£969
OM-D E-M1 + 12-40mm	£1279
OM-D E-M5 II Body	£749
OM-D E-M5 II + 12-40mm	£1299
OM-D E-M5 II + 12-50mm	£899

E-M10 II *Black or Silver*
16.3 megapixels | 8.5 fps
E-M10 II From £449

OM-D E-M10 II Body	£449
OM-D E-M10 II + 14-42mm	£549
OM-D E-M10 + 14-150mm II	£579

RECOMMENDED LENSES:

Olympus 75mm f1.8	£620
Olympus 60mm f2.8 Macro	£349
Olympus 12-40mm f2.8 Pro	£719
Olympus 40-150mm f2.8 Pro	£1099

PENTAX

K-1
36 megapixels | 6.5 fps | 4K Video
K-1 From £1599

New K-1 Body	£1599
K-3 II Body	£709
K-3 II + 18-55mm	£789
K-3 II + 18-135mm	£1009
K-3 II + 16-85mm	£1099
K-3 Body	£659
K-3 + 18-135mm	£939
K-50	£339
K-S1	from £249
K-S2	from £479

FUJIFILM

X-E2S *Black or Silver* — New
16.3 megapixels | 7.0 fps
X-E2S From £549

New X-E2S Body	£549
New X-E2S + 18-55mm	£749
X-E2 Body	£399

FUJINON X-MOUNT LENSES:

90mm f2 R LM WR XF	£615
56mm f1.2 APD XF	£875
35mm f2 R WR	£299
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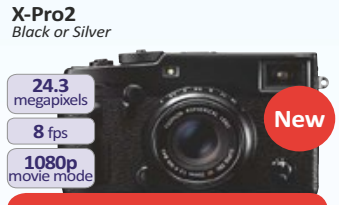

X-Pro2 *Black or Silver* — New
24.3 megapixels | 8 fps | 1080p movie mode
X-Pro2 From £1349

New X-Pro2 Body	£1349
X-T10 Body	£449
£399 inc. £50 Cashback*	
X-T10 + 18-55mm + 55-200mm XF	£949
£899 inc. £50 Cashback*	
X-T1 Body	£805
£705 inc. £100 Cashback*	
X-T1 + 18-135mm	£1079
£979 inc. £100 Cashback*	

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5DS Body £2999
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50.6 megapixels | 5.0 fps | 1080p movie mode

5DS Body **£2699** | **5DS R** Body **£2899**

Canon PRO PARTNER

EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode

760D Body **£549**

760D Body	**£549**
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750D +18-55mm	**£529**
750D + 18-135mm	**£709**
700D Body	**£379**
700D + 18-55mm IS STM	**£449**

New 1300D	**£289**
New 1300D +18-55mm	**£369**

Canon PRO PARTNER

80D

New

24.2 megapixels | 7.0 fps | 1080p movie mode

NEW 80D From **£999**

New 80D Body	**£999**
New 80D + 18-55mm	**£1089**
New 80D + 18-135mm	**£1349**
70D Body	£697
£622 inc. £75 Cashback*	
70D + 18-55mm f3.5-5.6 IS STM	£722
£647 inc. £75 Cashback*	

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon PRO PARTNER

EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

£100 Cashback*

7D Mk II Body **£1179**

7D Mark II Body	£1179
£1079 inc. £100 Cashback*	

Canon PRO PARTNER

EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

£150 Cashback*

6D Body **£1119**

6D Body	£1119
£969 inc. £150 Cashback*	

Canon PRO PARTNER

5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

£250 Cashback*

5D Mark III Body **£2178**

5D Mark III Body	£2178
£1928 inc. £250 Cashback*	

Canon PRO PARTNER

EOS 1D X Mk II

New

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

1D X Mk II Body **£5199**

New 1D X Mk II Body	£5199

Read our 1D X Mk II review on our blog at wex.co.uk/blog

Canon Cashback* offer ends 18.05.16

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- 16cm Min Height

Mountaineer Carbon eXact Tripod:

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GT1532	**£339**
GT2542	**£599**
GT3542L	**£709**

Manfrotto Imagine More

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- 160cm Max Height
- 9cm Min Height

MT190XPRO3	**£129**
MT190XPRO4	**£159**
MT190CXPRO3 Carbon Fibre	**£229**
MT190CXPRO4 Carbon Fibre	**£235**
MT190XPRO3 + 496RC2 Ball Head	**£139**
MT190XPRO4 + 496RC2 Ball Head	**£189**

Manfrotto Imagine More

Befree Travel Tripod
- 144cm Max Height
- 34cm Min Height

Aluminium
Available in Black, Red, Green and Blue **£119**
Carbon Fibre **£248**

JOBY

Hybrid GP2B
- 1000g Max Load
- 25.7cm Height

Joby Tripods

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Focus GP-8	from **£79**

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Canon PRO PARTNER Speedlites:

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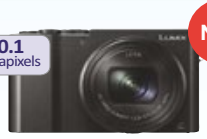

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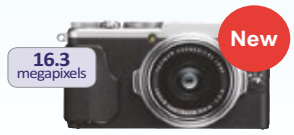

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Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

ILFORD GALERIE Professional Inkjet Photo Range

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Perma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
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A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
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7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

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- 64GB £35.99
- 128GB £63.99

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- 16GB £15.99
- 32GB £24.99

Sandisk Extreme

800X (120MB/s)
- 16GB £26.99
- 32GB £32.99
- 64GB £47.99
- 128GB £94.99

Sandisk Extreme Pro

1066X (160MB/s)
- 16GB £33.99
- 32GB £47.99
- 64GB £82.99
- 128GB £149.99

XQD Cards

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- 64GB £99.99

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Lexar Professional

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- 32GB £12.99
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- **Lexar HR1** Workflow Hub £49.99
- **Delkin USB2** Card Reader £9.99
- **Delkin USB3** Card Reader £19.99
- **Delkin** SD Card (x8) Case £6.99
- **Delkin** CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

- **NB-2L/LH** for Canon £9.99
- **NB-4L** for Canon £9.99
- **NB-5L** for Canon £9.99
- **NB-6L** for Canon £9.99
- **NB-7L** for Canon £9.99
- **NB-9L** for Canon £9.99
- **NB-10L** for Canon £12.99
- **NB-11L** for Canon £12.99
- **BP-511** for Canon £12.99
- **LP-E5** for Canon £9.99
- **LP-E6** for Canon £16.99
- **LP-E8** for Canon £12.99
- **LP-E10** for Canon £12.99
- **LP-E12** for Canon £12.99
- **NP45** for Fuji £9.99
- **NP50** for Fuji £9.99
- **NP95** for Fuji £9.99
- **NPW126** for Fuji £12.99
- **NP400** for Fuji £12.99
- **EN-EL3E** for Nikon £14.99
- **EN-EL5** for Nikon £9.99
- **EN-EL9** for Nikon £12.99
- **EN-EL10** for Nikon £9.99
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- **EN-EL12** for Nikon £9.99
- **EN-EL14** for Nikon £19.99
- **EN-EL15** for Nikon £24.99
- **EN-EL19** for Nikon £12.99
- **EN-EL20** for Nikon £12.99
- **EN-EL21** for Nikon £12.99
- **Li10B/12B** for Olympus £9.99
- **Li40B/42B** for Olympus £9.99
- **Li50B** for Olympus £9.99
- **BLM-1** for Olympus £12.99
- **BLN-1** for Olympus £24.99
- **BLS-1** for Olympus £12.99
- **BLS-5** for Olympus £15.99
- **CGR-S006** for Panasonic £9.99
- **CGA-S007** for Panasonic £9.99
- **DMW-BCG10** Panasonic £19.99
- **DMW-BCM13** Panasonic £19.99
- **DMW-BLB13** Panasonic £27.99
- **DMW-BLC12** Panasonic £23.99
- **DMW-BLD10** Panasonic £23.99
- **DMW-BLG10** Panasonic £22.99
- **DMW-BMB9** Panasonic £22.99
- **D-Li90** for Pentax £12.99
- **D-Li109** for Pentax £12.99
- **SLB-1137D** for Samsung £9.99
- **SLB-1674** for Samsung £12.99
- **BG-1** for Sony £19.99
- **BX-1** for Sony £14.99
- **BY-1** for Sony £12.99
- **NP-FM500H** for Sony £19.99
- **NP-FH50** for Sony £19.99
- **NP-FW50** for Sony £24.99

Battery Grips

Professional battery grips, made by Hahnel.

- **5DMkII** for Canon £84.99
- **5DMkIII** for Canon £84.99
- **6D** for Canon £84.99
- **7D** for Canon £84.99
- **70D** for Canon £84.99
- **650D/700D** for Canon £84.99
- **D600** for Nikon £84.99
- **D800/D810** for Nikon £84.99
- **D3300/D5300** for Nikon £74.99
- **D7100** for Nikon £84.99

Battery Chargers

Universal Chargers
- **Unipal ORIGINAL** £19.99
- **Unipal PLUS** £24.99
- **Unipal EXTRA** £29.99

AA & AAA Chargers
- **Hahnel TC Novo** inc. 4xAA £8.99
- **Energizer Pro** inc. 4xAA £14.99
- **Energizer 1 Hr** inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargables
- **AA** GP Recyko 3+1 FREE £5.24
- **AAA** GP Recyko 3+1 FREE £5.24
- **AA** Energizer Extreme (4) £8.99
- **AAA** Energizer Extreme (4) £6.99

Standard Rechargeables
- **AA** GP 2600mAh (4) £9.99
- **AA** Lloytron 1300mAh (4) £3.99
- **AA** Lloytron 2700mAh (4) £6.99
- **AAA** Lloytron 1100mAh (4) £3.99

Lithium Batteries
- **AA** Energizer Ultimate (4) £5.99
- **AAA** Energizer Ultimate (4) £5.99
- **CR123A** Energizer (1) £1.99
- **CR2** Energizer (1) £1.99
- **2CR5** Energizer (1) £3.99
- **CRP2** Energizer (1) £3.99
- **CRV3** Energizer (1) £5.99
- **A544** Energizer Alkaline (1) £1.99
- **A23** Energizer Alkaline (1) £1.99
- **LR44** Energizer Alkaline (2) £1.99
- **CR2025**, **CR2032** etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters
- 37mm £4.99
- 40.5mm £4.99
- 46mm £4.99
- 49mm £4.99
- 52mm £4.99
- 55mm £5.99
- 58mm £6.99
- 62mm £7.99
- 67mm £8.99
- 72mm £9.99
- 77mm £11.99
- 82mm £14.99
- 86mm £19.99

KOOD Slim Frame Circular Polarisers
- 37mm £12.99
- 40.5mm £12.99
- 46mm £12.99
- 49mm £12.99
- 52mm £14.99
- 55mm £15.99
- 58mm £17.99
- 62mm £19.99
- 67mm £22.99
- 72mm £26.99
- 77mm £29.99
- 82mm £34.99
- 86mm £39.99

KOOD ND4 & ND8 Filters
- 52mm £26.99
- 58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors
- 37mm £10.99
- 43mm £10.99
- 46mm £10.99
- 49mm £10.99
- 52mm £10.99
- 55mm £11.99
- 58mm £12.99
- 62mm £14.99
- 67mm £15.99
- 72mm £17.99
- 77mm £19.99
- 82mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters
- 52mm £13.99
- 58mm £15.99
- 62mm £17.99
- 67mm £19.99
- 72mm £21.99
- 77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers
- 52mm £31.99
- 58mm £35.99
- 62mm £39.99
- 67mm £44.99
- 72mm £49.99
- 77mm £54.99
- 82mm £69.99

Hoya HMC Slim Frame UV Filters
- 37mm £12.99
- 40.5mm £12.99
- 46mm £12.99
- 49mm £11.99
- 52mm £11.99
- 58mm £14.99
- 62mm £16.99
- 67mm £18.99
- 72mm £21.99
- 77mm £25.99
- 82mm £29.99

HOYA Pro-1D Slim Frame Multi-coated Clear Protectors
- 52mm SPECIAL £16.99
- 58mm £28.99
- 62mm £31.99
- 67mm £35.99
- 72mm £39.99
- 77mm SPECIAL £29.99
- 82mm £49.99

HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers
- 52mm £52.99
- 58mm £60.99
- 62mm £67.99
- 67mm £75.99
- 72mm £90.99
- 77mm SPECIAL £79.99
- 82mm £120.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters
- **Standard Holder** £5.99
- **Wide Angle Holder** £6.99
- **Filter Wallet** for 8 filters £9.99
- **Adapter Rings** 49-82mm £4.99
- **Circular Polariser** £27.99
- **ND2** Solid £12.99
- **ND2** Soft Graduated £13.99
- **ND2** Hard Graduated £13.99
- **ND4** Solid £12.99
- **ND4** Soft Graduated £13.99
- **ND4** Hard Graduated £13.99
- **ND8** Solid £14.99
- **ND8** Soft Graduated £15.99
- **ND8** Hard Graduated £15.99
- **Light Blue** Graduated £12.99
- **Dark Blue** Graduated £12.99
- **Light Tobacco** Graduated £12.99
- **Dark Tobacco** Graduated £12.99
- **Light Sunset** Graduated £14.99
- **Dark Sunset** Graduated £14.99
- **Starbursts** x4, x6, x8 £17.99
- **Red/Green/Yellow** each £14.99
- **Six-piece ND Filter Kit** £59.99
  A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters
- **Pro Holder** £24.99
- **Adapter Rings** 52-95mm £8.99
- **ND2** Solid £16.99
- **ND2** Soft Graduated £17.99
- **ND2** Hard Graduated £17.99
- **ND4** Solid £16.99
- **ND4** Soft Graduated £17.99
- **ND4** Hard Graduated £17.99
- **ND8** Solid £18.99
- **ND8** Soft Graduated £19.99
- **ND8** Hard Graduated £19.99
- **Light Blue** Graduated £17.99
- **Dark Blue** Graduated £17.99
- **Light Tobacco** Graduated £17.99
- **Dark Tobacco** Graduated £17.99
- **Light Sunset** Graduated £18.99
- **Dark Sunset** Graduated £18.99

A-Type: 67mm wide filters
- **Standard Holder** £4.99
- **Adapter Rings** 37-62mm £8.99
- **ND2** Solid £10.99
- **ND2** Graduated £11.99
- **ND4** Solid £10.99
- **ND4** Graduated £11.99
- **ND8** Solid £11.99
- **ND8** Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods
- **ES-62** Canon 50/1.8 £9.99
- **ES-71II** Canon 50/1.4 £9.99
- **ET-60** Canon 75-300/4-5.6 £9.99
- **ET-65B** Canon 70-300/4-5.6 £9.99
- **ET-67** Canon 100/2.8 Macro £9.99
- **ET-67B** Canon 60/2.8 £9.99
- **EW-60C** Canon 18-55 IS £7.99
- **EW-63C** Canon 18-55 IS STM £9.99
- **EW-73B** Canon 18-55 IS £9.99
- **EW-78BII** Canon 28-135 IS £9.99
- **EW-78D** Canon 18-200 IS £9.99
- **EW-78E** Canon 15-85 IS £12.99
- **EW-83E** Canon 17-40/4.0 £12.99
- **HB-32** Nikon 18-105 VR £7.99
- **HB-45** Nikon 18-55 VR £7.99

Stepping Rings
- **25mm to 105mm** 160 different sizes £4.99-5.99

Reversing Rings
- **52mm to 77mm** Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings
- **49mm-77mm** £9.99-£11.99

Screw-Fit Lens Hoods
- **37mm** Rubber Hood £3.99
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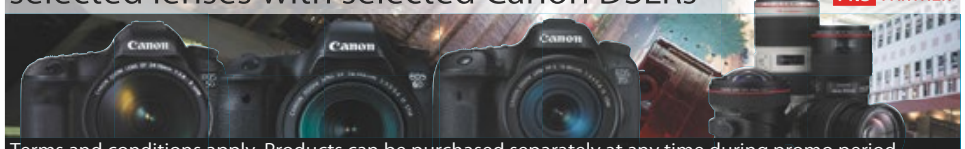

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24-240mm f/3.5-6.3 FE OSS	£749.00
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7-14mm f/2.8 PRO	£837.50
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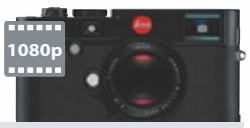

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Final Analysis

Roger Hicks considers...

Alaria esculenta, 1843-1853, by Anna Atkins

William Henry Fox Talbot's *The Pencil of Nature*, published in June 1844, is often held up as the first book illustrated with photographic images. However, in October 1843 Anna Atkins (1799-1871) beat him to it with the first volume of her *Photographs of British Algae: Cyanotype Impressions*.

Admittedly, it was a very limited edition. Only 17 copies are known still to exist. Not all are complete, and some of them may never have been. The pictures are photograms, produced by laying dried algae directly on the paper, rather than printed from a negative. The text was handwritten.

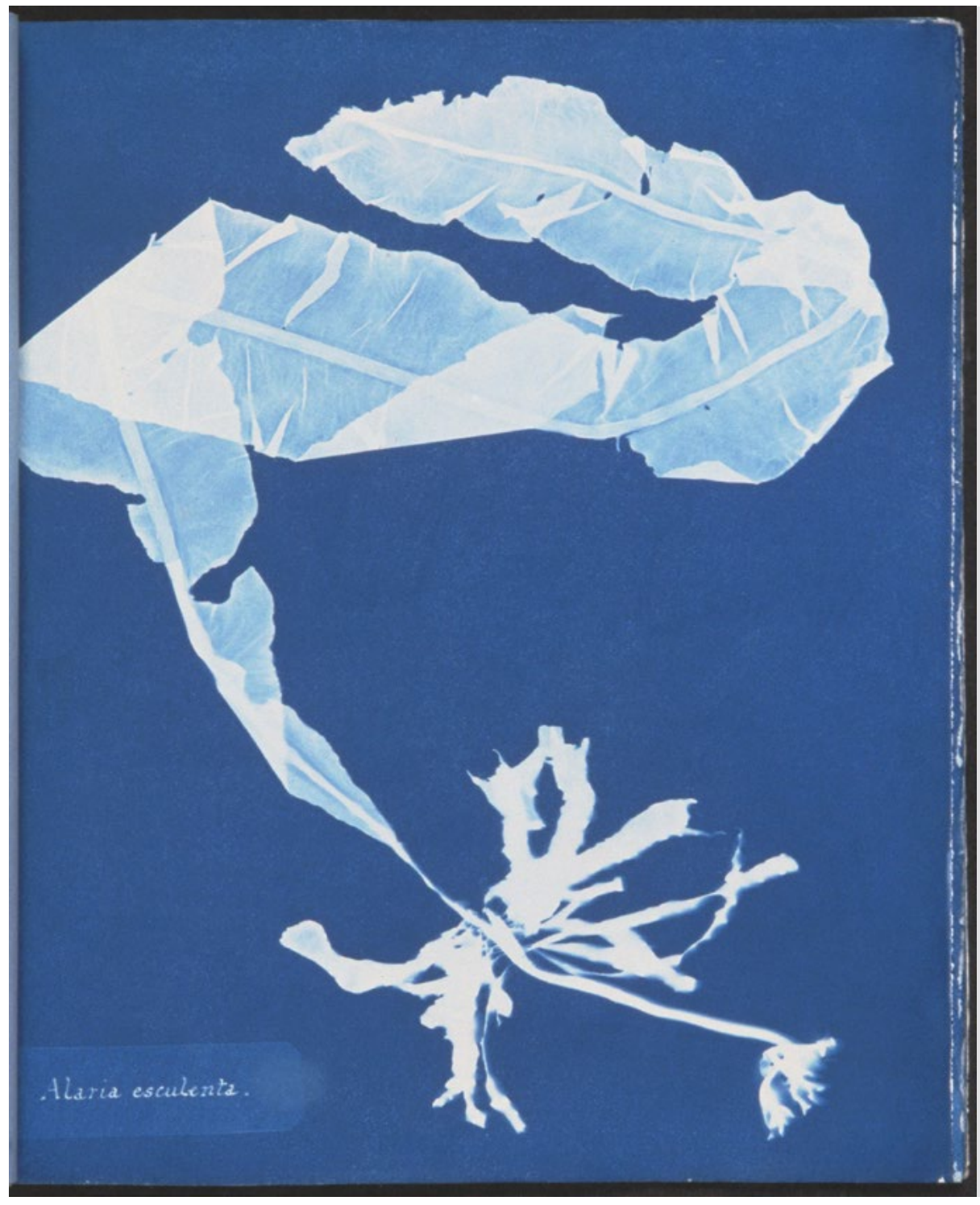
On the other hand, it preceded Talbot's book by eight months and illustrates that women of the early 19th century (and since) have often been unfairly overlooked. Anna may also have been the first-ever woman photographer – she had a camera in 1841 – although Constance Talbot, William Henry's wife, may well have had one before her.

Although it is quite easy to dismiss *British Algae* as a curiosity, to do so is to abandon a multi-rooted sense of wonder. First, and most immediately, these pictures were made 173 years ago. Queen Victoria, who would become another keen photographer, was a young woman of 24 – little older than a girl. *British Algae* is a direct link to that era.

Second, we can only begin to imagine the amazement these pictures must have provoked when people first saw them. Anyone with any imagination must have wondered what technological advance might come next. For example, railways were newer then than the internet is today, and as full of possibilities.

Third, this was the first-ever application of photography for technical illustrations in a book, and in the first-ever photographically illustrated book at that. Painstaking drawing and hand colouring were now optional, and accuracy without deceptive 'improvement' was ensured.

Fourth, many of the images are beautiful. It was hard to choose just one to represent them here because they are beautiful in different ways. Some are very delicate (although her later pictures of ferns were even more delicate) while others are very graphic. I chose this one because of the bold shapes and subtle gradations.



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The cyanotype process was invented in 1842 by Sir John Herschel, a friend of Anna's, who had coined the word 'photography' just three years before, in 1839. It is a printing-out process that can be used for contact-printing negatives, as well as for photograms like this. It's quite easy to make up the necessary solutions yourself – potassium ferricyanide and ferric ammonium citrate – or kits are available, for example from Fotospeed in the UK or Photographer's Formulary in the US. This picture is from the wonderful New York Public Library collection of digitised images at www.nypl.org.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Lorenzo Meloni**

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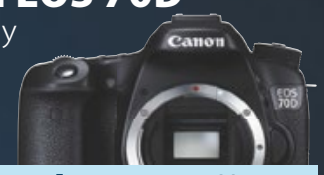

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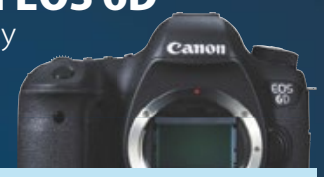

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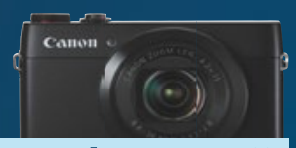

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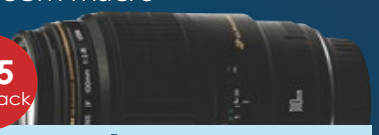

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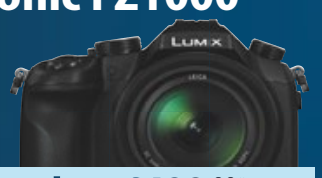

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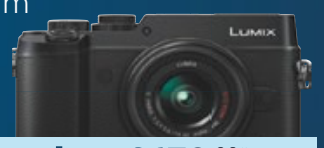

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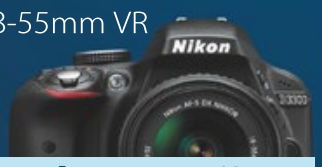

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